CARLETON

UNIVERSITY MAGAZINE

Fall 2000

We ARE Carleton

Discovering Carleton's expertise in Canadian arts and culture

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Contents

Upfront

11 **On guard for Canada's culture**

Threatened by increasing globalization, market forces and the American "mono-culture," Canada's cultural diversity is a commodity worth protecting

By Anna Nicolle

Plus: An exclusive interview with Minister of Canadian Heritage Sheila Copps

Feature

13 **Stairway to heaven**

Canadian film critic Geoff Pevere reflects on his good fortune in finding a career that pays him to do what he loves best—watch movies.

By Geoff Pevere

Alumni Profiles

14 **Oh Canada!**

From Vancouver to PEI, meet 10 Carleton graduates whose wide-ranging careers in artistic and creative fields are contributing to Canada's distinctive culture.

Photo: Susan Bernard

Cover Story

6 **We ARE Carleton**

Carleton's expertise in Canadian arts and culture is a well-kept secret. We delved into the campus arts and culture scene to discover some of Carleton's little known treasures.

By Nancy Lewis

Departments

Letters	3
Viewpoints	4
On Campus	19
People	21
Alumni News	23
Capital Report$	27
Class Acts	30
2000 Thoughts	35

Photo: Susan Bernard

On the cover

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Susan Bernard

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Catherine Pirie, BID/91

CU Magazine Interactive Poll

Whatever the subject — from admissions standards to academic excellence, brain drain to budget constraints, technology to tuition fees, here's your chance to have your say on today's hot topics in higher education.

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GRAD PROGRAM 2000

A no brainer

First, thanks for publishing my letter "Comparing A and A+" in the Spring 2000 issue. I think the exchange of letters plainly shows that the so-called "brain drain" is not as clear-cut as some would make it out to be. Which brings me to the question in your E-Poll: "Is Canada's tax system and economic climate driving Canadian "brains" to the south?"

The answer is clearly and most definitely "yes." And that is the problem: the question is biased. Marc Morin has a brain, as do all Canadians who have moved to the States in search of prosperity. There is no denying that fact.

But there is much more to the "great brain equation" that just that. What of the Canadians (and their brains) who have moved to Asia, Europe, Africa, and Latin America to pursue their professional careers? Do we fret over that? No.

Then, of course, there is the enormous influx of brains that comes with immigration, including transplated American brains (many of which are finding a home in the Ottawa area). Believe it or not, many foreign-born professionals in this country have actually CHOSEN Canada as their new home.

So, perhaps a better question would be: "Is Canada currently experiencing a net loss in its capacity for entrepreneurship, innovation, and economic growth?" And on this question, I would vote a resounding "NO."

Bill Carman, BScHons/83
Ottawa, Ontario

Taken to tax

It seems that both Mr. Goldstein and Mr. King do not mind our taxes. When I read such opinions, I realize that these people were likely never in business for themselves. They should speak to young entrepreneurs who are making from $21,000 to $25,500 profit. The tax bill for this ranges between $4,500 and $5,350.

These business people are trying to keep growing but find it near impossible. Besides the income taxes, they also have to try to contribute to their own pension plans. They have rent or domicile costs plus the normal living costs. This leaves practically nothing for new trucks or new equipment, both of which need to be replaced, although infrequently.

Our federal government may keep taxes high if such persons such as mentioned in the first line keep saying that taxes are not onerous.

Carl Vuylsteke, BSc/88
Nepean, Ontario

Oversight on obits

Since part of the magazine's mission is to "create and maintain good will," I remain saddened at the lack of attention paid to former graduates when they pass away.

Your "In Memoriam" tidbit improved a little in the spring 2000 issue by adding a couple of photos. But still no concern about who these people were.

Last April I took the initiative of sending you a word about the passing away of my old friend, Gerald Noonan, BJ/53. Did I miss the spring deadline?

I also found it odd that the magazine had never published a word about the passing of my old classmate Patrick Best, BJ/52, of Ottawa. Yet he had been close to Carleton activities ever since his graduation. He died about two years ago. Nary a word to this day.

Years, nay a half-century, of oversight perhaps?

Paul Leduc, BJ/52
Montreal, Quebec

Editor's Note:

Our editorial policy is to publish the name, degree and date of passing for alumni whose death notices are submitted in writing to the In Memoriam section of the magazine. Unfortunately we do not have the space to publish detailed obituaries for all deceased grads since there are more than 82,000 alumni in our database. The death notice for Gerald Noonan is listed in this issue on page 32.

Fan mail

I just received the Spring 2000 issue. It continues to improve with every issue and is a pleasure to read. I worked at Carleton for 20 years as Barbara Lynn — my late husband George Lynn was a professor in the School of Industrial Design until he passed away in 1983 — in engineering for 16, then as the administrator in women's studies for four. I married last year and took early retirement and now live in Victoria, B.C. Life is wonderful! Thank you very much and continued success with the magazine.

Barbara Struthers
Victoria, B.C.

Tribute to a colleague

Re: Robert L. McDougall, 1918-2000. I had first met Rob when he was an undergraduate (third year arts) at UBC in 1937; he attended two courses in government which I gave as a lecturer that year in economics and political science.

I had known of his wartime experiences as an officer of the Seaforth Highlanders of Canada (Sicily, Italy, Netherlands); and I remember traveling to Toronto to interview him for prospective appointment in the Department of English at Carleton.

Robert L. McDougall

Once established in this urbane and civilized assemblage, he became editor of the published versions of *Our Living Traditions* series, and the academic animator of *The Carleton Library Series*. The hospitality of his home, especially at post-lecture parties, was generous and memorable.

Over the years he and his wife came to visit us at Vineland, and we enjoyed their company on winter visits to Victoria. It was pleasant to call upon them in Edinburgh when he and Ann were spending three months on a Carleton faculty exchange. He was attached to the Centre of Canadian Studies in George Square where I had been visiting professor in Canadian studies some years earlier.

I had over the years entered into a sturdy friendship enlivened by an insatiable and inextinguishable intellectual curiosity. I valued him equally as a resourceful colleague, and I am glad to think that within the Carleton community and a wider academic world his example will continue to serve as a talisman and encouragement.

James A. Gibson
Former President, Carleton University
President Emeritus, Brock University
St. Catharines, Ontario

Carleton University Magazine welcomes the submission of letters by its readers. Address letters to:

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Viewpoints

From the Top

G. Stuart Adam

The public discussion of liberal arts education these days includes the cranky voice of the Premier of Ontario. It started in February when Mike Harris was quoted widely to have said that some of his critics in the universities would prefer to create "great thinkers" rather than more workers for the high-tech economy. He seemed to be asking why so much public money should be spent on teaching poetry and literature, art, music, philosophy, and film, not to mention sociology and politics, when there are so many complex practical skills to be mastered that have a measurable impact on the economy.

A full answer to his remark would be book length and complex — a task for another time. Its purpose would be to persuade the premier that a natural and worthy desire to improve the province's place in the global economy should not be used to undermine the public commitment to liberal education.

In this respect, I am speaking not just for Carleton, but for a very significant portion of our university system. But I speak for Carleton as well in the knowledge that a very large part of the university's distinction and its purpose is tied up in the kind of activity on which the premier looks skeptically. Some of it is described in this edition of *Carleton University Magazine*.

In a nutshell, here is what I believe.

First of all, I do see education in the liberal arts as a preparation for vocation. This preparation is not abstract. The capacities to speak and write clearly and to move comfortably through society's institutions and processes are foundations for most occupations. The capacity to represent and explain complex ideas is essential to the forms of work marking a modern economy.

But creating professionals is not where the project of liberal arts actually begins. At a more fundamental level, we at Carleton view education in the arts and social sciences as an opportunity for communicating to our students — so that they can incorporate and express them — the languages of culture and public life. We are providing the means through which individuals can become independent souls— good and thought-ful citizens whose private, public and, in due course, vocational lives will be rich.

Isn't it obvious that the study of poetry and literature strengthens an individual's capacity for self-expression? Isn't it obvious that such literature shapes and invigorates our vocabularies, promotes eloquence, and confers on us a capacity to think deeply about ourselves and our fellow citizens? George Orwell reminded us of the importance of this when he said plainly that "the slovenliness of our language makes it easier for us to have foolish thoughts."

The eloquence and precision Orwell would prescribe is a job for all the disciplines of the arts and social sciences, not just literature. The study of visual art enables us to see the world more clearly — with visions sharpened by our best painters, photographers, and film makers. The study of history formalizes memory. It attaches an empirical and critical dimension to human experience and thus enables us to live realistically

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Welcome to *Carleton University Magazine Online*, the interactive version of your favourite alumni magazine. The online version of the magazine is a valuable information source for readers. It also offers a host of interactive features to engage you in ways that are difficult — if not impossible — to do in print. Bookmark us now so you can access your favourite news source 24 hours a day, seven days a week.

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In addition to the features listed above, watch for more interactive items over the next year. And be sure to let us know how you like the magazine.

E-poll results

Q: Is Canada's tax system and economic climate driving Canadian "brains" to the south?

- ◯ yes
- ◯ no

Enter vote

Latest results . . .

yes (59.5%)

no (40.5%)

in time as well as space. Philosophy sharpens our capacity to reason — a necessary skill on the job as well as in the political arena; it sharpens our moral sense. The formal study of music fashions an understanding of sound, melody and rhythm so that we can share in a fundamental form of human expression as well as measure its beauty—in church, at a concert or through the media.

More broadly, liberal arts disciplines, and the forms of knowing and expression they promote, contain the methods we use to form consciousness and create images of human possibility. They are essential to our economic and political well-being just as they are essential to our individual sanity and independence. They form us as citizens and critics and fashion us in the forms of judgment that mark a civilized society. They promote intelligence, an item that cannot be separated from survival or civility.

G. Stuart Adam, BJ/63, MA/67, is Vice-President, Academic, at Carleton University.

Photo: Mike Pinder

Editor's welcome

With its launch this year of the popular "i AM Joe, i AM Canadian" commercial, Molson's Breweries prompted thousands of TV viewers to think about what defines them as Canadian.

It was a clever marketing ploy. The clichéd symbols of nationalism portrayed in the commercial — zed not zee; couch not chesterfield; prime minister not president — clearly resonated with Canadians. More than 12,000 people have even published their own homegrown version of Joe's patriotic rant on the company's Web site, *www.iam.ca/homef.html.*

While Carleton's mission as an institution of higher learning obviously transcends Molson's motive — to sell more suds — perhaps there's a lesson to be learned from this advertising phenomenon.

Most members of Carleton's community are proud of the university. But in typical Canadian fashion, they seldom applaud its accomplishments.

So we've decided the time is right for us to toot our own horn. And, in deference to Joe, we've given this issue a decidedly Canadian theme.

We delved into the university's arts and culture scene to discover some of Carleton's little known treasures. In this issue's Cover story, you'll meet some of the faculty experts whose teaching and research has a uniquely Canadian flavour.

Our UpFront feature explores the issues involved in protecting Canada's culture. Minister of Canadian Heritage Sheila Copps offers her passionate and witty perspectives on the topic in a Q & A interview with journalism student Anna Nicolle.

Carleton grad Geoff Pevere, co-author of the best-selling book *Mondo Canuck: A Canadian Pop Culture Odyssey*, ponders his rise from student skeptic to one of Ontario's top film critics in an exclusive feature.

We also profile 10 accomplished arts graduates from across the country whose work is contributing to Canada's rich and diverse culture. In television, on radio, in art galleries, on stage, and in books, these alumni are making their mark.

Carleton's new Dean of Arts and Social Sciences Aviva Freedman may have been joking when she suggested in a recent interview that Carleton should create it's own patriotic rant. But we thought it was a good idea. So we're inviting alumni to go online at *www.magazine.carleton.ca* and tell us why you're proud to be a Carleton grad. See page 7 for contest details.

Nancy Lewis

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CARLETON UNIVERSITY MAGAZINE
Fall 2000

www.magazine.carleton.ca

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Magazine Mission Statement
Carleton University Magazine is published by the university regularly throughout the year for the university's alumni and friends. The magazine is the university's primary vehicle for providing information on activities and events within our community; on the accomplishments of alumni, faculty and students; and on significant issues and developments within the university community and the alumni association. The magazine's principal aims are: to inform its audience in an accurate and timely fashion; to stimulate interest in the university and the alumni association; to encourage the university's alumni and friends to understand and support Carleton's mission; to foster pride in the institution; to facilitate awareness and involvement on the part of alumni around the world; and to create and maintain good will. The magazine is distributed to 62,000 alumni world-wide.

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We ARE Carleton

Discovering Carleton's expertise in arts and culture

By Nancy Lewis

Carleton is well-known for its academic prowess in public affairs, technology and journalism. Its expertise in artistic, musical and literary learning is a better-kept secret. But take a closer look around campus and you'll discover that the arts and culture scene at Carleton is flourishing.

Few people know Carleton has an award-winning jazz ensemble, a 75-member classical choir, four fully-equipped film screening rooms, and a gallery that houses one of the largest fine art collections in Ontario. Plus, there's a rich repertoire of classic and avant-garde academic programs devoted to Canadian arts and culture.

"We've had a real growth in the area of art and culture here on campus," says Aviva Freedman, Carleton's Dean of Arts and Social Sciences. Yet, in true Canadian fashion, she adds, Carleton hasn't learned to toot its own horn loud enough. "I don't think we've been very used to trumpeting ourselves," she says. "It's typical Canadian deference. We have to figure out a rant like Joe's...We ARE Carleton!"

Natalie Luckyj agrees. "There is a critical mass here at Carleton in terms of Canadian art and culture," says the Director of the School of Canadian Studies. The school — the first of its kind in the country — offers a range of inter-disciplinary programs with concentrations in northern and native studies, women's studies, Canadian culture and cultural institutions and heritage conservation. It is also launching two new leading edge PhD programs in native studies and cultural mediation.

"The richness here at Carleton is not well-known," says Luckyj. "It's an incredible range. We're right in the heart of resources and activity and I think that's really exciting."

In 1996, Carleton was the first university in Canada to offer a master's degree in film studies. Its School for Art and Culture continues to break new ground with its unique four-year honours BA in art and culture launched in 1998. A five-credit diploma in sonic design that applies musical training to the high-tech field starts this fall.

The school's faculty is a powerhouse of notable academic and artistic talent including a Genie award-winning composer, a 3-M teaching fellow, and a renowned French cinema expert.

"This is a real credit to Carleton," says Director Bryan Gillingham. "We need to make it known."

We agree. So we delved into the university's arts and culture scene and discovered some of Carleton's little known treasures. Read on to meet some of the faculty experts whose teaching and research has a uniquely Canadian flavour.

Fine tuned traditions

By Erin Gaffney

If you mention Canadian music, most people will immediately think of the few Canadian stars who have managed to top the U.S. pop music charts.

Carleton music Professor Elaine Keillor attempts to broaden awareness of Canada's musical heritage through the study of ethnomusicology.

"What I hope I'm able to make these students aware of is that yes, there's a whole wide range of Canadian music that goes beyond Celine Dion and Bryan Adams, as good as they are," says Keillor. "To a certain extent, Canada's musical expression has roots in indigenous musical expression. That's very different from the Hollywood version."

Most Canadians tend to think of musical expression in a fairly limited way. Ethnomusicology — the study of all music that is not considered part of the European or European-derived concert tradition — shows the role of music goes far beyond its entertainment value.

Through case studies of folk and tribal music of Europe, Asia, Africa and North and South America, Keillor reveals how music can be a form of cultural expression both on a communal and personal level.

She says teaching ethnomusicology involves respect for other cultures. "There is certain material I would never play in my class because I know these are very sacred. They belong to a family and should never be played in public situations."

In some cultures, a person will carry a song with them throughout their life, like a talisman, and use it in times of need, she says.

The study of ethnomusicology is taught at few Canadian universities. Most institutions remain oriented toward Western music, says Keillor.

Keillor helped introduce the first undergraduate course in ethnomusicology in 1972. It was taught initially by Alan Gillmor. The School for Art and Culture now offers a number of undergraduate courses in ethnomusicology. Two courses are also offered at the graduate level through the School of Canadian Studies.

The program is unique in the sense that students cannot advance without some exposure to ethnomusicology.

Keillor, the inaugural recipient in 1999 of the Canadian Women's Mentor Award in art and culture, first came to Carleton as a Canadian music specialist in the 1970s.

She says teaching ethnomusicology is stimulating because there are often students in the class from the diverse cultures being studied who are able to bring their own expertise to the course.

"Music tends to remain stable probably the longest of any form of cultural expression. It's very diverse in nature and has been going on here for thousands of years."

Erin Gaffney, BJ/98, MJ/00, is an Ottawa-based writer.

Photo: Susan Bernard

Elaine Keillor

Best kept secret

By Richard Martin

Tucked away in a quiet corner of the Carleton campus is what may be the university's best kept secret.

The Carleton University Art Gallery takes up some 4,500 square feet of exhibition space and an equal amount of support space on two levels of the St. Patrick's building. The space was designed in 1992 by grad Michael Lundholm, BArch/73.

The very first item in the collection was a portrait of Carleton's founder and first Chancellor, Henry Marshall Tory, acquired in 1947. Since then, the collection has grown to more than 25,000 works. It has one of the largest fine art collection in the province. It's also the largest university-based collection in Ontario.

Joe Fafard (Canadian, b. 1942) **King** (c.1972-73) ceramic sculpture Carleton University Art Gallery: Gift of Bradford Hubbard, 1995.

The gallery's broad, eclectic collection has captured the attention of the art-loving public, and has earned Carleton a national profile.

"It's not a masterpiece collection," says Gallery Administrator/Registrar Sandra Dyck, MA /95. "The aim is to present art that people can sift through, to make up their own mind about the works and about what constitutes art."

Since 1994, the gallery has pursued an aggressive policy of acquisition aided by knowledgeable local collectors, many of whom are alumni. The collection is grouped into three main categories: European prints and drawings from the 16th to the 19th centuries; Inuit art and Canadian art since 1942. About 85 percent of the collected works are by living Canadian artists.

According to Director Michael Bell, the goal is to create a research and display collection that supports Carleton's academic goals and that is accessible to the wider community through public exhibitions.

He says the gallery's most important contribution "is to provide a means for students studying art to have a hands-on, direct experience of the art object as part of their studies."

Two students recently completed their master's theses on works in the collection and others have worked in the gallery as research assistants.

Kittie Bruneau (Canadian, b. 1929) **Pizza, çe soir?** (1994), oil on canvas. Carleton University Art Gallery: Gift of David Allan Hill and Pierre Luc St-Laurent, 1995.

The collection also provides opportunities for senior undergraduate and graduate students in art history to get "hands-on and collections-based curatorial training."

Occasionally the gallery picks up a travelling exhibition that sets it apart from mainstream collections. Dyck says the recent exhibition of photographs of the logging industry taken by Amercian Margaret Bourke-White in 1937 — "world-class pictures, taken locally by a world-famous photojournalist" — didn't fit the mandate of any other local gallery, but found a happy home on Carleton's campus.

The gallery is open Tuesday to Friday, noon to 7 p.m. and on weekends from noon to 5 p.m. To visit the gallery online, go to *www.carleton.ca/gallery.*

Richard Martin, BAHons/70, BJ/83, teaches English at Algonquin College in Nepean, Ontario.

CONTEST: What makes Carleton distinct?

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Go online at www.magazine.carleton.ca and tell us why you're proud to be a Carleton grad. Here are some examples....

I am a proud Carleton grad because....

- **I skated to school in the winter**
- **My school isn't ivy league, but it has lots of trees**
- **I believe the raven is a truly proud and noble bird**
- **I tunnelled to class under the snow not through it**
- **It's spelled "CarlEton" NOT "Carlton"**
- **I have a president, not a rector**
- **Long underwear and a toque were part of my school uniform**

WIN a ring! Contest closes Dec. 1, 2000

Sifting through art history

by Craig Babstock

Natalie Luckyj is an archeologist. She digs up treasures that have been lost over time. But she doesn't sift through soil for dinosaur bones — her treasures of choice are Canadian women artists.

Luckyj says there's a lot of work to be done in this area. Many female artists are not given their proper recognition and have been forgotten over the years. Luckyj identifies a particular artist and researches her work and life in order to document her accomplishments and make her a part of Canada's art history.

"It's giving them back the prestige that they had in their lifetime, which has since been eclipsed," says Luckyj, Director of Carleton's School of Canadian Studies.

One of her recent recovery projects was Canadian painter Helen McNicoll — a turn of the century impressionist who was deaf since the age of two. McNicoll's paintings were often tranquil scenes such as gardens and beaches that featured women and children.

When Luckyj was asked by the Art Gallery of Ontario to prepare an exhibition on McNicoll, the only information available was a single line in the major books on the history of Canadian painting. This is where Luckyj goes from Indiana Jones to Agatha Christie.

"You're like a detective," she says. "You track down the family, works of art, and collectors who might have them."

Natalie Luckyj

Photo: Gregory Abrasko

Luckyj received intruction from McNicoll's relatives. She also listened to their stories and probed their memories for clues. She learned that a family member had the artist's scrapbook, full of photos and images that may have influenced her work.

Luckyj also researches what contemporary critics and the public thought of the artist's work, and speaks with curators, art dealers, and collectors who might be familiar with an artist's paintings. With this information, she pieces together a history of the artist.

The result of Luckyj's most recent research is a book, Helen McNicoll, A Canadian Impressionist and a showing of 60 of her paintings at the Art Gallery of Ontario that was attended by 25,000 people. The exhibition is now making stops around North America.

Luckyj's long-term goal is to write a dictionary of Canadian women artists to show people the diversity of this country's artistic community.

Craig Babstock, MJ/99, is a reporter with the Moncton Times-Transcript.

A reel creepy course

By Anna Nicolle

You're thinking of taking some time out of your busy schedule to head for a luxury hotel in the mountains. Play a little golf, dine on gourmet fare, enjoy the spa then be invaded by a gruesome parasite that turns you into a violent cannibal-maniac.

Photo: Susan Bernard

Andre Loiselle

Thankfully, this kind of holiday happens only in David Cronenberg's film, *Shivers*, and this creepy horror flick has nothing to do with real life.

But according to Carleton film Professor Andre Loiselle, Canadian horror films like Cronenberg's can tell us a lot about ourselves as Canadians.

Carleton's School for Art and Culture and the Canadian Film Institute offered Loiselle's popular course on Cronenberg's scariest movies to the public this summer as part of Synaesthesia 2000. The annual Ottawa event combines summer credit courses with some of the city's major cultural events and festivals.

"I try to explain what's going on behind the blood and gore and behind all the shocking images. I look at what Cronenberg is trying to say," he explains.

According to Loiselle, behind Cronenberg's movies, like *The Brood* and *Shivers*, lurks the fearful and violent Canadian.

And unlike American horror where the "underdog always wins," the male characters in Canadian horror films are ultimately weaklings.

"What you have are men who do not have much power and are typically seen as losers. This underdog remains an underdog and will just end up continuing his miserable life beyond the film," he says.

Loiselle says this may be because Canadians live in the shadow of the much larger and more potent United States.

And while American horror generally deals with the threat of "the other"— the alien invasion, the world-destroying asteroid — Canadian horror taps into our fears of "the violence from within."

Loiselle says this stems from our colonial past. Early settlers in Canada were "terrified of the destructive environment and they huddled together in garrisons," he says. "What happens is that by being isolated, they become quite claustrophobic and then they start hating each other, and then there will be those explosions of violence. It usually comes from a relatively gentle, kind character who will just snap at one point."

While he points out these themes show up in many different types of Canadian cinema, Loiselle says he encourages his students to look for similar themes in foreign films.

"I want them to realize cinema is such an international medium that it is sometimes difficult to establish clear distinctions between what is Canadian cinema and what is non-Canadian cinema."

Loiselle co-edited *Auteur/Provocateur: The Films of Denys Arcand* and has published articles in journals such as *The Canadian Journal of Film Studies*, *Quebec Studies* and *Post Script*.

While Loiselle enjoys teaching students how to look behind the "blood and gore" of scary American and European films, his favorites are still Canadian horror films because they reflect something we Canadians are afraid to acknowledge.

"We are like the zombies and the zombies are like us," he says.

Anna Nicolle is a master's student in Carleton's School of Journalism and Communication.

Poetic justice

By Nancy Lewis

"Armand Ruffo is definitely a writer with a future, a writer to be watched."

This citation by Tomson Highway on the book jacket of Ruffo's 1997 biography, *Grey Owl, The Mystery of Archie Belaney,* is high praise coming from one of Canada's best known storytellers.

Photo: Susan Bernard

Armand Ruffo

"It was a positive endorsement from someone I respect as a writer," says Ruffo, Director of the Centre for Aboriginal Education, Research and Culture at Carleton. "It's inspiring. It's confirmation that I must be doing something right."

It wasn't long ago that Ruffo himself was an aspiring author and student. Today, he's earned his place as a contemporary with Highway and other emerging voices in Canadian literature.

Since his first poetry collection, *Opening in the Sky,* in 1994, Ruffo's poems, stories and essays have been widely published in critical anthologies and literary journals. His second book, *Grey Owl: The Mystery of Archie Belaney* (Coteau Books: Regina, 1997), garnered significant attention and earned Ruffo national acclaim. He's also written several plays including *Ghost Woman* and his latest script, *A Windigo Tale*, which will be produced in Edmonton in January. His third manuscript, *At Geronimo's Grave,* will be published in spring 2001.

Ruffo's work is heavily influenced by his Ojibway heritage. Raised in the northern Ontario town of Chapleau, Ruffo spent his summers in the village of Biscotasing, where the legendary Grey Owl (Archibald Stansfeld Belaney) actually lived with Ruffo's great-grandmother's family in the early 1900's.

Ruffo wrote his fictional biography of Archie Belaney by piecing together pieces of oral history, memories of his ancestors and by researching archived journals and conducting personal interviews. "It's very close to me," he says.

Since graduating with an honours degree in English from the University of Ottawa and a master's degree in literature and creative writing from the University of Windsor, Ruffo has taught creative writing at the Banff Centre for the Arts and the En'owkin International School of Writing in Penticton, British Columbia. At Carleton, Ruffo specializes in teaching native literature and draws on his heritage in the classroom.

In his fourth year courses, Ruffo tries to highlight thematic concerns of native people and to examine different perspectives on historical events to give insight into the complexities of aboriginal identity in a multicultural society.

"I feel compelled to talk about important issues," he says. "It's always been a part of native culture for storytelling to have a social and spiritual function. I try to open it up and culturally decode it for my students."

Ruffo's success in the publishing industry is a boon for Carleton's native literature curriculum. As a rising author he's been able to use his connections to bring other well known writers — such as Ojibway playwright Drew Hayden Taylor, Metis poet Gregory Scofield and Okanogan poet and novelist Jeannette Armstrong — to the university to read and speak to students.

Native literature in Canada has seen enormous growth in the last few years, says Ruffo. "It's part of the post-colonial trend in literature. There's more awareness of the richness of the native culture."

Armand Ruffo, left, poses with actor Pierce Brosnan on the set of the 1999 film *Grey Owl* in Chelsea, Quebec. Ruffo, who wrote the highly acclaimed 1997 book, *Grey Owl: The Mystery of Archie Belaney*, was invited by director Richard Attenborough to meet the star and to discuss the character of Archie Belaney.

No apologies

Banal, marginal, Americanized—these personality traits have plagued Canada's arts and culture scene for decades. But Tom Henighan, author of the just-released book, *The Maclean's Companion to Canadian Arts and Culture*, (Raincoast Books, 2000), says the tune is changing.

According to Henighan, Canada's arts community has finally come of age. For the first time Canadian authors, musicians, and artists are competing comfortably on the world stage.

Tom Henighan

"We don't have to make any apologies for being Canadian," says Henighan, a professor of English at Carleton and the author of two previous books on Canadian culture, *The Presumption of Culture* and *Ideas of North*. "Now we have a far more international outlook. Canadian artists are exhibiting around the world, they are much freer in what they can choose to do. This internationalization is very healthy."

Canada's new "cosmopolitanism" is just one of several changing cultural trends that Henighan traces in his book.

Henighan's essays also explore the difficult questions around Canada's distinctive national culture. He addresses issues such as the shifting role of government funding of the arts and Canadian policies aimed at protecting Canadian culture. The comprehensive reference guide showcases the country's major cultural institutions and artistic creators in music, dance, visual arts, literature, theatre, festivals, film and television. The book also includes a year-by-year list of winners of major Canadian prizes plus Henighan's own selection of "the best of the best" in Canadian film, theatre and literature.

Overall, Henighan predicts the future of Canada's arts and culture in the new century will be positive.

"Whatever the resolution of the large issues facing Canadian culture in the future," he says in his conclusion,

"it is clear that this country, for the size of its population, is now one of the liveliest arts venues in the world. There are coast-to-coast attractions in almost every field. An astonishing array of high art and first-class popular entertainment may be enjoyed in the larger cities, while grassroots creativity with a uniquely Canadian flavour is prevalent everwhere you turn."

Conserving Canada's treasures

By Anna Nicolle

Architect Julian Smith likes a good mystery especially one that's as old as the hills—Parliament Hill that is.

Smith, a Carleton University professor, teaches Canadian studies and architecture students about heritage conservation. He also works as a consultant with the federal government to preserve our national architecture such as the recently unveiled Tomb of the Unknown Soldier and the redesigned Confederation Square in Ottawa.

Photo: Susan Bernard

Julian Smith

This summer he is helping the federal government develop policies on how Canadians will use Parliament Hill to commemorate nationally significant events and people.

Smith says he looks to the past to know how best to conserve Canada's treasures for future generations.

His research shows the builders of Parliament Hill designed the site to reflect the wilderness landscape of Canada. Smith says this is an important ingredient in planning the future use of the landscape around the Hill.

"It was built on a rugged site with the river and the escarpment as a backdrop. The builders at the time felt gothic architecture was the only architecture that would make this transition from the wilderness edge to the formal city setting," he says.

But according to Smith the biggest challenge of conserving an important cultural landmark like Parliament Hill is the need to accurately reflect the cultural diversity of Canada.

"In this period in our history, people love commemorating their particular slice of Canadian history and they want to do it at a culturally significant sight," he says.

He says Canada is fast becoming a world leader in designing communities and cultural landmarks that reflect the overlapping identities of our different cultural groups.

"I think by looking at sites that have national significance you can begin to find shared values. Understanding the shared values in ritual and artifacts of a place and you allow for a variety of lifestyles," he says.

Anna Nicolle is a master's student in Carleton's School of Journalism and Communication.

On guard for Canada's culture

Threatened by increasing globalization, market forces and the American "mono-culture," Canada's cultural diversity is a commodity worth protecting

By Anna Nicolle

Every year Canadians spend millions and millions of dollars consuming American culture.

Teenagers in Halifax wear the same brand of sneakers, watch the same movies, listen to the same music and eat the same hamburgers as teenagers in Boston. American culture is entertaining, easy on the eyes and, for the most part, demands no more of its audience than an open wallet.

Canadians have been feasting on U.S. cultural fare for over a century. Concordia University Professor Mary Vipond, author of *The Mass Media in Canada*, says by 1914 almost every Canadian city and town had a movie theatre and more than 60 percent of the movies shown in them were American (the rest were from Britain and France). By the mid-1920s, middle-class Canadians were buying U.S. magazines such as *Saturday Evening Post* and *Ladies Home Journal* at an unprecedented rate and were spending their evenings listening to American drama and musical radio broadcasts.

According to Carleton Professor Vincent Mosco, the spread of American culture in Canada and abroad over the last 90 years has primarily been driven by market forces and most recently by globalization.

"Essentially the United States is dumping its cultural products on the rest of the world after its cultural producers have made money from them in the U.S.," says Mosco, a professor of mass communications. "After you make 20 or 30 million dollars on a Hollywood film, you can afford to distribute it in Iran or Indonesia at less than anyone else charges for the rights because you've already made money."

The transferability of American culture to Canada is relatively easy — 70 percent of Canadians share a common language with Americans and almost 80 percent live within 100 kilometres of the U.S. border.

And as next-door neighbour to the world's largest exporter of cultural commodities, Canada is influenced by American culture more than any other nation.

But, as Mosco explains, while Americans and Canadians both see their cultural output as a commodity, Canadians also value their culture as the "central force in defining ourselves as people or various peoples."

Unlike the melting pot of mass American culture, Mosco says, Canadian culture is all about diversity. And, he warns, Canadian diversity is at risk of being absorbed into the American "mono-culture."

Carleton University English professor Tom Henighan agrees. An expert on Canadian arts and culture, Henighan has just published *The Macleans Companion to Canadian Arts and Culture.*

Henighan believes the government should support Canadian culture in various ways, including committing tax revenue to keep it alive.

"My belief is that the Canadian national vision, made manifest, articulated and shaped by its culture is in danger, and that the danger is coming from the 'universal entertainment culture' which is largely a product of American industry," he says.

Canadian governments throughout the 20th century have tried to keep Canadian culture alive and well in the face of powerful American cultural forces.

In the 1920s, Sir John Aird's Royal Commission on Radio Broadcasting identified a need for a Canadian public broadcasting system, setting the stage for the creation of the Canadian Broadcasting Corporation in 1931.

Since then there have been countless royal commissions, committees and task forces set up to address the issue of Canadian cultural sovereignty. Their recommendations have resulted in legislation that either protects Canadian culture as a commodity — through tariffs and trade agreements — or promotes it as an aspect of cultural diversity through direct grants or state-subsidized agencies such as the National Film Board and the Canada Council.

According to Mosco, the purpose of this protection is twofold.

"Governments like to support their own workers so one of the main reasons for protection is if the work is done elsewhere then it is lost to the national economy. The other argument is you don't have to be a nationalist to be a supporter of protecting our cultural industries if you support genuine diversity and fear what is an increasingly global mono-culture," he says.

Both Mosco and Henighan point to the drastic cuts to organizations such as the CBC as an indication that the Canadian government is sometimes inconsistent in its efforts to subsidize Canadian culture.

But Henighan says he sees some hopeful signs for the future of Canadian culture.

"With Sheila Copps as Heritage Minister and Adrienne Clarkson as Governor General, Canadian culture has two exceptionally strong voices at the heart of government, an important factor given its low priority among both politicians and much of the public during the past decade in Canada," he says.

For Mosco, the solution to Canada's cultural viability is simple.

"If we care about diversity we should provide money to those who provide diversity," he says. "Canadian culture needs to be protected because we need to protect the sources of our national, regional, ethnic and other identities. Absent that, we come to define ourselves as Americans define themselves."

Join the debate

Q Is Canada's culture in danger of being swallowed up by the American 'mono-culture'?

Enter your vote online at www.magazine.carleton.ca

Championing Canada's culture

Writer Anna Nicolle talks to Minister of Canadian Heritage Sheila Copps about some of the issues facing Canada in its effort to preserve its cultural diversity.

As Heritage Minister, why do you feel it is so important to protect Canadian culture?

I think you'd be more accurate to say that we both promote and protect Canadian culture. We both promote and protect culture because culture lies at the very soul of our identity as Canadians. Culture creates jobs, opportunity, hope and progress. Culture brings people together. Canada is the most open nation in the entire world to foreign cultural influences. And I want to keep it that way. What I'd also like to do is ensure some shelf space for Canadian stories and Canadian voices, both at home and abroad.

The Canadian Heritage Web site explains that "our arts help to interpret the world from a Canadian point of view and provide a forum for Canadian ideas." What, in your opinion, makes Canadian arts uniquely Canadian?

Canadians make our art uniquely Canadian. We are a population of about 30 million sprinkled across a vast expanse of land. That fact alone gives Canadians a perspective very few nations enjoy. We are a country first settled by Aboriginal peoples, followed by the English and the French and now incorporating the influences of citizens from more than one hundred ethnic backgrounds. Our artistic voices are influenced by this vast heritage. Canada is unique in the sense that our diversity is a part of our identity.

Sheila Copps

A number of scholars argue that the American "mono-culture" is a threat to Canada's cultural diversity as well as to the cultural diversity of many cultures around the world. How would you react to this viewpoint?

The reality is that Canada is a very large country with only 30 million people. This situation translates into serious cultural challenges. It costs $1 million to produce a TV drama made in Canada and set in Canada. It only costs $100,000 to import shows made and set in the United States. For Canadians, culture is not just any other good like pork rinds or brass tacks. Culture is not just entertainment. That is why we encourage cultural diversity within and without our borders. Our policies are developed to encourage a world that is more than a cultural strip mall.

Some of the initiatives you have spearheaded, such as Bill C-55, deal with the economic viability of a cultural industry. How closely is the protection of Canadian culture tied to protecting the financial viability of producers and distributers of Canadian culture?

I've got to tell you that the vast majority of Canadians involved in cultural industries care deeply and passionately about this country. You use the example of magazines, well, 80 percent of the magazines available on store shelves in this country are foreign. Canada imports 90 percent of the magazines exported by the United States. Now, if those figures were reversed, they'd be yelling blue murder from Waikiki to Washington. And yes, I'm proud that Canadian cultural industries create good jobs and solid incomes from 600,000 Canadians and their families. Those same industries helped to create greater understanding and mutual respect among Canadians. I'm determined that today's generation of Carleton students have the opportunity to make their mark on world culture from here at home. In Canada.

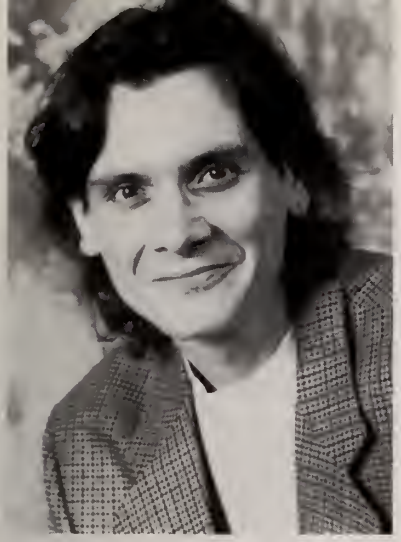
Will you be unveiling any new plans under your mandate aimed at protecting Canadian culture?

As of this year, Canada is calling for the creation of a new global agreement on cultural diversity. In our view, we need clear ground rules to enable countries to promote their cultures while respecting the rules governing the international trading system and ensuring markets for cultural exports. In December of this year, Canada will host the first ever World Summit of Arts and Cultural Institutions. [illegible] have a strong and [illegible] part to our platform for the next federal election, when the Prime Minister calls it some time in the months ahead — but I like my job, and I'm not about to blow the platform because "The Little Guy from Shawinigan" wouldn't look too kindly on that.

What would you like to see happen in the way the federal government promotes and protects Canadian culture in the next five to ten years?

I'm not smart enough to predict what the world will look like in ten years time. I mean, just think about ten years ago. We hadn't heard of the Internet, Web sites, e-mail, Intranet, Napster, down-loading, digital cameras, the five-hundred channel universe, Palm Pilots, Blackberries. My take on the future is that we must be flexible, creative and adaptable. We've got to keep our firm Canadian values; we've got to hold fast to the principles of Canadian culture which have been followed by every government of every political stripe since the time of Sir John A. Macdonald; we've got to push hard for policies of cultural diversity around the globe, and we've got to push hard to do whatever it will take to make Canadian content a stronger and stronger reality on all forms of media and across all technologies. While I can't predict the future, I'm certain that our Canadian cultural policies must always be based on our obligation to the future.

Anna Nicolle is a master's student in Carleton's School of Journalism and Communication.



Geoff Pevere

The stairway to heaven

by Geoff Pevere

Because selfishness comes more readily than gratitude, it's sometimes easy to forget I'm doing more or less exactly what I've wanted to do all my life — and getting paid for it. I make a living, and a pretty decent one, watching movies.

How, you've got to wonder, did that happen?

Back when I was a kid, when it first occurred to me that movies might be the most sublime experience life had to offer (with comic books and milkshakes in close contention), my idea of earthly heaven ran something like this: an infinite supply of movies to be watched anywhere at any time and someone to pay me to watch them. That's why I need daily gratitude exercises: to remind myself I'm living in heaven. Or, under the circumstances, somewhere close enough.

When I came to Carleton to study journalism in 1976, it was out of default. Since there seemed to be no legitimate scholarly means for the indulgence of what God had so clearly put me here to do — watch movies and get paid for it — I applied for journalism school.

In those days, prior that is to the profession's ennobling as human civilization's most powerful purveyor of rumour and gossip, journalism students basically came in two sizes: those who wanted to be Hunter S. Thompson and those who wanted to be Bob Woodward. (Not the real Bob Woodward — a kind of bland, upper crusty WASP — but the Robert Redford, *All the President's Men* Bob Woodward – a kind of bland, really good-looking upper crusty WASP.) No one, so far as I could tell, seemed to fit my category of journalism student: the really-should-be-watching-movies-and-getting-paid-for-it journalism student.

I was unhappy. And it was cold.

Deliverance arrived one blustery afternoon at one of the campus's many licensed credit-deferral establishments. That was the day I learned, while perusing the weekly university student organ (the venerable *Charlatan*), that something called a film studies program had recently opened its doors for degree-seeking, career-shunning students. God had spoken: I was to drop journalism, ditch the suburban gonzos and Sundance kids, and get my ass enrolled immediately in this film studies dodge. It had everything I'd ever wanted — movies, movies and more movies — minus only the getting paid part. But that was okay. In the meantime, OSAP and mom and dad would do.

Those were the days of heavy deconstruction work in academic film study, when a kind of Calvinist methodology ruled. Strongly influenced by dryly uninviting theories of structuralism and semiotics, the new current of study seemed to insist the primary function of looking closely at film was the systematic obliteration of everything that made watching movies fun in the first place. (It was weird, almost as though the prevailing intellectual influence over the discipline was my mother.)

Nevertheless, something about the process must have meshed with my ingrained protestant guilt — I was also fond of watching Bergman movies in class – and I took the pain as the necessary condition of getting that much closer to heaven. In that light, frame-by-frame analysis seemed a reasonable price to pay.

Besides, the university offered ample opportunities for the less orthodox indulgence of my undimmed cinerotomania. If the film studies program was the church, campus media — primarily *The Charlatan* and CKCU — was the revival tent: a place to whoop it up, let it rip and howl the praises of pure, undeconstructed pleasure.

And so, in keeping with the psychically compartmentalized creature that I am, I split my stairway to heaven on parallel but separate courses. While one called for the rigorous scholarly appreciation of Eisenstein's theory of dialectical montage, the other permitted sloppy, protracted paean to the rare pleasures of Road Runner cartoons and the remake of *Invasion of the Body Snatchers*.

And therein lay the path: while my grades reflected the inevitable bruising of someone bouncing in and out of full commitment to the program, marketable skills were meanwhile buffing up. While sheer restlessness had driven me to supplement my formal studies with extracurricular critical pursuits, which in turn to led to honest-to-God paying off-campus pursuits, the result was what amounted to basic training in the freelance movie critic trade.

I remember, in 1980, when I found myself staring at the very first cheque I ever received as a movie critic. I remember realizing that I had somehow – perhaps through sheer obstinate refusal to admit that I could possibly consider anything else — arrived in heaven. Someone had actually paid me to watch a movie. Cool.

These days, when the arrival of those cheques no longer carries that sense of gratitude and satisfaction, I try to remind myself that, even after all these years, I'm doing just what I always wanted to. If that isn't heaven — and you probably won't be surprised that sometimes it feels like quite the opposite — at least I've come to appreciate that it's close enough. At least for this lifetime.

Geoff Pevere is currently a movie critic with the Toronto Star. He is the co-author of the national bestseller Mondo Canuck, and reviews movies regularly on CTV's Canada AM. He is a graduate of Carleton University's film studies program.

Alumni Profiles

Oh Canada!

From Vancouver to PEI, meet 10 Carleton graduates whose wide-ranging careers in artistic and creative fields are contributing to Canada's distinctive culture.

Music to his ears

By Lori A. Mayne

Curtis Barlow likes to eavesdrop every once in a while — at least when the topic of conversation is a musical at the Confederation Centre of the Arts.

The centre, in Charlottetown, P.E.I., *www.confederationcentre.com*, is probably best known for its Charlottetown Festival. From June through October, the festival showcases original Canadian musicals such as the famous *Anne of Green Gables*. The centre also operates a company of young performers, an art gallery and a museum.

As executive director and CEO, Barlow, BSc/68, has been tackling programming, upkeep, fundraising, government relations and promotions since 1996. In each of these roles, Barlow tries to be very much "on the scene."

He wants the centre to be a place where "interesting and challenging and thrilling musicals are produced." The musicals must resonate with the public, he says. So he sometimes tries to blend in with the crowd after a performance and eavesdrop on their comments.

Photo: Jack LeClair

Curtis Barlow

"When word of mouth is positive, you can be proud of your work."

This has become difficult. He's been "on the scene" so much he usually gets recognized in the crowd. But if ticket sales are any indication, word of mouth is good. *Anne of Green Gables* still sells out its 1,100 seats in peak season.

Barlow also wants islanders to feel at home within the centre's walls. "In many ways this is their community centre," he says, noting the centre works with Island schools and promotes local talent.

A native of Nova Scotia, Barlow is a lawyer by trade. It was "just luck," he says, that he got involved in the arts.

While searching for employment in the legal field, he applied to be executive director of the Professional Association of Canadian Theatres. He got the job and worked with the association from 1977 to 1986. He then joined the Department of Foreign Affairs as a cultural counsellor where he worked from 1986 to 199, promoting Canadian arts in London, England, and Washington, D.C.

After 20 years in the arts, Barlow is optimistic about the future. He says funding cuts in recent years mean the industry must convince politicians the arts have an important role in Canadian culture.

But generally, he says, he's heartened to see that the public understands this role. He watched TV on New Year's Eve to see country after country ring in the millennium. How did each nation celebrate? By showing off their performing arts, he says.

As the Charlottetown Festival runs its 36th successful season, expect Barlow to show off the performing arts in his community as well.

Lori Mayne is a master's student in Carleton's School of Journalism and Communication.

Alternative art

By Anna Nicolle

"Smoke your Children" — not quite the warning label you're used to seeing on the side of a cigarette package, but then this is no ordinary cigarette package.

It's part of an exhibit at the artist-run Struts Gallery, in Sackville, New Brunswick. The gallery's coordinator, Donna Wawzonek, says this message may disturb people and that's the point.

Struts Gallery

"Artist-run centres are supposed to push the boundaries and give artists a space to show work that may be too controversial for regular galleries," she says.

Wawzonek, BAHons/95, MA/98, makes it her business to bring cutting edge culture to this sleepy corner of the Maritimes. Sackville is home to Mount St. Allison University and has a permanent population of 6,000.

In spite of its size and rural location, Wawzonek says Sackville has a lively and progressive artistic community and Struts Gallery, *www.tantramar.com/struts/*, provides artists with a place to work and connect with each other.

According to Wawzonek, emerging and mid-career artists often have difficulty getting their work into commercial galleries so their audience is sometimes limited. But she says it's important for the public to have exposure to these alternative artists and their work.

"Diversity is really important in Canada and the themes these artists are working with are ideas that are being discussed across the map."

Wawzonek took on the job of supporting and promoting local artists in the spring and as coordinator she does everything from helping the selection committee come up with ideas for exhibits and artist workshops to raising funds and balancing the books. She recently set up a digital studio where "mixed media" artists can edit video.

The Carleton graduate is also an independent curator and runs her own company, Critical Vision Art Services, which brings together artists for group shows in venues across the country. She writes reviews for the Halifax-based entertainment newspaper *The Coast* and was the arts critic for the *The Ottawa Citizen* before moving to the east coast last year.

Wawzonek says Canadian art is more than landscapes and portraits and at Struts Gallery she helps artists explore many forms of art, including performance art, mixed media, writing and music.

The only requirement for a work to be considered art in Wawzonek's eyes?

"It has to be thought-provoking in the way it reflects our culture," she says.

Pondering Canada's quirky culture

By Anna Nicolle

Canadian popular culture is a quirky thing — it's everywhere but it's hard to define.

That is unless you're CBC broadcast columnist Alan Neal, BJ/95. Neal, 26 makes his living dissecting the various elements of our pop culture to find out why we do the things we do. Armed with his imagination, and a cadre of experts, artists and average people, Neal guides listeners through the sometimes baffling worlds of the romantic gesture, the handbag, locker room culture, inflatable furniture and e-funerals. Neal ponders heady subjects like these and more with some of the "great thinkers" of our time.

He says his summer show, *The Other Story*, which aired Friday nights on CBC, *www.ottawa.cbc.ca/theotherstory/*, looks at the daily lives of Canadians "from every angle" and he admits even he is surprised sometimes at what he turns up.

"One episode we did was on the romantic gesture and you would hope that everybody would have these individualist ideas of what romance is. But in fact, we found out everybody has the exact same idea of what romance is because we have all been programed by the idea of candlelight dinners and trips to Paris," he says.

Neal started working at CBC Radio One in Ottawa after graduating from Carleton's School of Journalism and Communication. He showed up at the CBC offices and offered to "work for free just to get in the door" but instead landed a job as a part-time associate producer.

Since then, Neal has filled in as a host for numerous CBC radio shows including, *Ontario Today*, *All in a Day* and most recently was the summer host for *Richardson's Roundup*.

Another outlet for Neal's creative talents is the theatre. He's an accomplished playwright who started writing and producing plays at a very young age.

"In elementary school I forced all my classmates to be in these plays I had adapted. We did an adaptation of the *Wizard of Oz* and I did a brilliant adaptation of the popular TV show *Happy Days*, where I played Chachi," he laughs.

At 17, Neal formed his own theatre production company called The Second Class Theatre Company. He has produced eight plays, including *Artemis O'Hara* which was read at the National Arts Centre in Ottawa.

His latest play, *Angel Vicarious*, which opened at Ottawa's Great Canadian Theatre Company this August, was inspired by a health law class Neal took at Carleton.

"*Angel Vicarious* is about a dying man who hires a Montreal photographer to stage all of the things he will not get to do... like his wedding. It examines how much we live vicariously through others and what experiences are real and how we accept things that we see as being true," Neal explains.

Neal chooses to experience life head on and he says he loves to learn as he goes.

"As much as you can study and as much as you can sit there and plan things... until you go out and do it yourself you aren't going to really learn what it's like," he says.

According to CBC producer, Jane Anido, Neal's talents as "a great writer and a great performer" are a rare combination. And she says Neal has worked hard to stake out a territory for himself at the CBC.

"I think he has a real future, both as a playwright and at the CBC. He is highly talented and highly entertaining... and he has a wonderful quirky brain," she says.

Neal hosts his morning show, *Trends*, on CBO Morning.

Anna Nicolle is a master's student in Carleton's School of Journalism and Communication.

Alan Neal

Art emporium

By Richard Martin

As if cell phones weren't enough of a diversion, drivers on Ottawa's busy St. Laurent Boulevard can also be distracted by modern art: two pieces of curved aluminum painted green and bolted together at the top, Togiak (1974) by Robert Murray; and an untitled installation by Robert Bowers (1980), consisting of seven metal poles topped by such objects as a table, chair and stool, a window frame, and a ladder.

Photo: Susan Bernard

Victoria Henry

This eclectic cluster of art graces the front of a nondescript former warehouse set between car dealerships, and a fried chicken franchise. Inside is the renowned Canada Council Art Bank.

The gigantic warehouse is filled with about 12,000 works of art by 2,800 artists. Another 6,000 works are currently rented out to government offices and to the private sector.

The Art Bank is run by Carleton alumna Victoria Henry, MA/93, a friendly, energetic woman with an extensive network of contacts in the artistic community and impressive credentials as an arts bureaucrat.

When the Art Bank opened in 1972, its mandate was to make Canadian art available for public viewing in government offices. It also puts on travelling exhibitions.

Recently, however, the Art Bank has rented art to such private corporations as JDS Uniphase in Ottawa, and the set of the Toronto TV show, *The Associates*. The rentals generated more than $1.1 million in revenue in 1997-98.

"We operate on a cost-recovery basis," Henry says. "We have to develop the potential of the Art Bank as a business." After a period of fiscal restraint following a threat of closure in 1995, the Bank expects to break even in 2001.

Since 1997, the Bank has been appraising its collection, conserving and re-framing much of it. Finding new rental clients to rent the art has been so successful that "we're over budget in terms of revenues," Henry says. "We'll start to purchase art again next year."

The Art Bank gives Canadians a chance to be exposed to a variety of contemporary art. "Just go and look at it," Henry says to those who might wonder whether furniture sitting atop seven poles is art. "And there's information available if you don't understand it."

Henry began her own art collection in India and Zambia, where she spent eight years as a CUSO volunteer in the 1970s. It was in Africa, she says, that she became interested in art "that makes an explicit cultural comment."

When she returned in 1976, she opened the Ufundi Gallery, which "metamorphosed" from a showcase for African art to contemporary ceramics, to aboriginal art. She has since donated some of her own collection and the Ufundi archives to Carleton's art gallery.

In announcing Henry's appointment in 1999, Canada Council Director Shirley Thomson said that Henry's "entrepreneurial skills and marketing savvy, as well as her background in the arts, will enable the Art Bank to grow and fulfil its mandate once again."

Henry responds modestly to this praise: "My strength," she says, "has always been to encourage the production of art work by Canadian artists."

Richard Martin, BAHons/70, BJ/83, teaches English at Algonguin College in Nepean, Ontario.

A starring role

By Alexander Wooley

Michele Maheux is a living lesson that you can do what you love as a career and do it so well that the world measures your work as its gold standard.

Maheux, BA/80, BA/Hons/83, is the managing director of the Toronto International Film Festival, acknowledged by many international experts as one of the world's best. Toronto is now viewed as the top film festival in North America and second only to Cannes worldwide.

"We perceive ourselves as being in the higher echelon definitely," she says, "up there with Cannes, Sundance and Berlin."

Maheux's job description requires that she regularly rub shoulders with the rich, beautiful and famous. She also travels to exotic locations to screen films. "If you get star struck easily you wouldn't survive long in this job," she says.

So who's the nicest and who's the nastiest she's met so far?

"The nicest was Sophia Loren. We met for tea early one morning in her room at the Sutton Place hotel. She turned out to be one of the most charming, beautiful, talented, down-to-earth people I've ever met. Other wonderful people I've met include Director Bernardo Bertolucci, Tom Cruise, Kevin Spacey, Alec Baldwin — each year he tries to make it for the festival. He just rolls in and says 'Hi, I'm back in town.'"

And the nastiest? "Oh, there's a few vying for that title," she says with a laugh.

Maheux first came to Carleton in the late 1970s to study journalism. "But like a lot of people, I flunked out after first

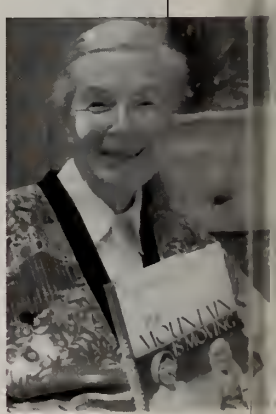
A Canadian storyteller

By Anna Nicolle

For Canadian author Patricia Morley, writing a biography is an "act of faith, the triumph of hope over experience."

For the last 30 years, Morley, MA/67, has triumphed over good times and bad to write about Canadian art and literature and the lives of Canadian creators. She has published 10 books, more than 60 articles of literary criticism and non-fiction in Canadian newspapers and journals including the *Canadian Forum*, *Books in Canada* and *Saturday Night*, and uncountable book reviews in Canada and the U.S.

Go to *www.magazine.carleton.ca* for the full story.



Patricia Morley

Michele Maheux

year," she sighs. So she decided to combine her two next greatest loves, which were French and film, and study them as a combined major.

"I graduated from film studies at Carleton with a passion for film. I'm very lucky. I have the best job in the world."

This year the Toronto Film Festival marks its 25th anniversary. Maheux, who has worked for the festival since 1989, reflects on how far it has come.

"Our budget has grown from $250,000 to $10 million. We operate 365 days a year and are now organized into five separate divisions. We have a constant year-round staff of about 60, which spikes to about 300-400 during the festival, with another 1,600 volunteers at that time." Maheux is most proud of how the festival has expanded its reach. In addition to the festival, four other divisions are involved in a number of initiatives, including: a screening program of classic films at the Art Gallery of Ontario; a children's festival for kids aged 4-14, which runs each April; and a library at the festival's permanent office in downtown Toronto. There's a relatively new program called The Film Circuit which takes films, especially independent Canadian and specialty films, to small towns across Ontario. They've also started an educational endowment fund.

"Our aim with these various initiatives is to create an environment where people can enjoy and learn about film. It's also a great opportunity to build audiences," she says.

If the audience for the festival is anything to go by, the expansion plans should meet with unbridled success.

This year's festival runs Sept. 7-16. The festival's official Web site is at www.bell.ca/filmfest.

Alexander Wooley, BA/89, is a Toronto-based writer.

True to his roots

By Giuliano Tolusso

Kevin McMahon says he's a "completely passionate believer in Canadian culture." Yet, despite a decade of success as a documentary film maker chronicling distinctively Canadian subjects, he admits he's frustrated at "being pushed out of my own culture by the changing demands of the marketplace."

McMahon, 42, and his brother Michael head up Primitive Entertainment, *www.primitive.net*, a Toronto-based film, television and Internet production company. The company's documentary films have appeared on the CBC, Channel 4, the BBC, Bravo!, HBO, TVOntario, and The Knowledge Network, and in cinemas across Canada.

McMahon just wrapped the filming of *Cod: A Biography of the Fish that Changed the World*, a co-production with Salter Street Films, of Halifax for Discovery Canada. The three-hour series features comedian Mary Walsh of CBC's *This Hour Has 22 Minutes*.

McMahon's productions — in which he serves as writer and director — have earned many awards, including a first prize for investigative journalism from the Canadian Association of Journalists and nominations for a Genie, a Gemini and a Governor-General's Award.

After finishing Carleton's one-year *BJ* program in 1980, McMahon worked as a reporter for the *St. Catharines Standard* for five years. But his year at Carleton, which included an elective course on public affairs television, had whetted his appetite for film making. So he enrolled in the film program at Bristol University in England. After graduating in 1986, he freelanced as a writer, wrote a book, *Arctic Twilight*, and did radio work for CBC's *Ideas* program, among other projects. "I was always trying to get money to make films."

He started Primitive Entertainment in 1989 with his brother and another partner. "Documentary is a freer, more intense, creative process than feature film making," he explains. "With documentaries, you can be surprised. You can go into a project with one attitude and have it completely changed by the end of it."

Over the years, he's worked on projects funded by the National Film Board, the CBC, the Ontario Film Development Corporation and TVOntario.

McMahon is quick to credit the assistance of these cultural institutions in his company's early success. But he says the scene has changed dramatically since those days.

"At the time we made *The Falls 1990* (about Niagara Falls, his hometown), our most critically and commercially successful documentary, the funding agencies were looking for interesting ideas. They were truly out to support artists," McMahon says. "If you could prove you were Canadian, convince them you knew your craft and knew how to manage money, you got their support."

"The drive now is for government money to go to projects that are commercially viable. The criteria for funding are narrower. It has nothing to do with aesthetics anymore; it's all about what will be successful in the marketplace."

Because of this reality and because there is ever greater competition for funding, McMahon says most of Primitive's projects are now developed based on sales to U.S. and European broadcasters. "For our business to survive, we have to develop commercial product for commercial broadcasters."

The profits, however, are still used to make "distinctly Canadian" films, he says.

Giuliano Tolusso, BJ/83, is manager, public affairs for The Canadian Payroll Association in Toronto.

Kevin McMahon

In living colour

By Anna Nicolle

Technology may be transforming traditional art forms, but the director of the Art Gallery of Ontario says people still want to experience art first hand.

"At a time when museums might easily find themselves replaced by representations of art so comfortably presented to us on computer screens at home, the material experience of art seems more powerful than ever," says Matthew Teitelbaum, BAHons/79.

This may help explain why more people are coming to the Toronto gallery each year. Last year attendance was up by almost 20 percent.

The Art Gallery of Ontario is the eighth largest art museum in North America. Its collection includes more than 24,000 works representing 1,000 years of European, Canadian, modern, Inuit and contemporary art.

According to Teitelbaum, the presentation of art in a public space brings us together in a way that is key to understanding who we are in this fast-paced information age.

Miatthew Teitelbaum

"Global identities seem to be merging and changing before our eyes," he says. "Sharing our feelings about art can help us to connect to our community and to people around us."

Teitelbaum was the gallery's chief curator for six years before taking over as director in 1998. He helped build the gallery's permanent collection of contemporary art and also established a teen intern program.

He has taught courses in art history, politics and art at a number of universities including, York, Harvard and Western and he's curated shows at art museums in Boston, Saskatoon and London, Ontario.

For Teitlebaum, time or technology hasn't altered the purpose of an art museum as a means of presenting art for pleasure and learning. In fact, he says, "...the art object could help us to understand the values of a culture in new ways."

Anna Nicolle is a master's student in Carleton's School of Journalism and Communication.

Child's play

By Allison Brachman

It's Friday night. Do you know where your kids are?

Patrick McDonald might. McDonald is the artistic director at Green Thumb Theatre for Young People in Vancouver.

He says he gets a "real charge" from seeing a group of 15 year-olds walk up to the box office on a Friday night and buy tickets to one of his plays.

"I love looking into the audience and seeing kids with shocking pink hair beside people in their '40s and '50s," he says.

The theatre, develops and produces original Canadian works about issues that matter to young audiences, including racism, substance abuse and peer pressure. The award-winning plays are performed at schools and theatres across Canada and around the world.

McDonald, who attended Carleton from 1974 to 1978, has been involved in Canadian theatre for years. Before coming to Green Thumb in 1987, he was the artistic director at Ottawa's Great Canadian Theatre Company, which produces plays for an adult audience. The move to Green Thumb and children's theatre wasn't that difficult for McDonald. "The only difference," he laughs, "is the audience was smaller."

According to McDonald, Green Thumb is very concerned that the plays not talk down to the young audience.

"If we're doing that, then something isn't working," he says. "We're not just doing fairy tales here. At Green Thumb we want to create theatre for and about those age groups."

Patrick MacDonald

Despite the serious subject matter, the plays aren't meant to teach kids a lesson.

"If we do a play about drugs it's not going to say 'Don't do drugs!' It's just going to give them all the options and open up discussion," he says.

One of the theatre company's most popular and controversial plays, *The Co$t of Living*, has won awards around the world. Written by Canadian playwright Morris Panych in 1991, the play tackles some misconceptions that teens have about HIV and AIDS through the main character, a young man who is trying to deal with his sexuality. At the end of the play, the young audience discussed the issues of HIV and AIDS with a person living with the disease.

"It was a fantastic experience, "says McDonald, "theatrically and emotionally."

Allison Brachman is a master's student in Carleton's School of Journalism and Communication.

By the books

By Allison Brachman

Michael Caroll

Keeping kids entertained is big business in Canada. Just ask Michael Caroll BA/76, the managing editor of Vancouver's Beach Holme Publishing. Carroll says young adult fiction is one of the reasons the publishing business is booming like never before on the west coast.

Go to *www.magazine.carleton.ca* for the full story.

New PhD in Canadian studies is making history

This fall, Carleton University makes history by offering the first interdisciplinary doctoral program in Canadian studies in this country.

The PhD is jointly offered by Carleton's School of Canadian Studies and the Frost Centre for Canadian Studies and Native Studies at Trent University in Peterborough, Ontario, enabling students to draw on the vast expertise of both faculties.

According to Natalie Luckyj, Director of the School of Canadian Studies, the program marks the beginning of a "new era in Canadian studies."

Until now, candidates who wished to pursue Canadian studies at the PhD level often had to travel to the U.S. or overseas because of the limited availability of primary Canadian sources and research. This meant students faced high travel costs and were often limited to programs taught by American faculty.

The program will produce scholars and academics with specialized research skills in Canadian studies by drawing from five areas: culture, literature and the arts; environment and heritage; policy, economy and society; identities; and women's studies.

"We are really delighted that the program is finally a reality after so many years of hard work and preparation by faculty and administrators at both universities," Luckyj says.

A revolutionary degree in culture

Next fall, a new PhD in cultural mediations at Carleton University, the first of its kind in Canada, will break new ground in the study of culture.

The new interdisciplinary doctoral program will allow students to study the common threads that run through cultural theory and practices in literature, film, music, art history and new media.

Professor Chris Faulkner says the program was created to meet the demands for intellectual resources in this relatively new area of study.

"It's not an old-fashioned degree. It's really forward looking in its concern with social, technological and cultural events," he says.

Students will focus not on the "sociological understanding" of a piece of music, artwork or a body of literature, but rather on what "listeners, spectators and readers" do with this cultural information and how it affects the way they relate to the world.

The high demand for a doctorate of this kind comes from the increasing need for a global society to interpret the fast changing cultural landscape.

"More and more we're seeing that cultures are interacting with one another. We need to understand the consequences this has for things like gender relations, race relations and interaction between economically wealthy countries and economically impoverished ones," Faulkner says.

Earth-shaking CFI grants

An internationally known earthquake expert at Carleton has received more than $3.8 million in funding from the Canada Foundation for Innovation (CFI).

Gail Atkinson, a professor in the Department of Earth Sciences, will use the federal government research funds to investigate seismic activity in order to develop more accurate techniques for predicting ground motion behaviour.

"There are many well inhabited areas that are at considerable risk of earthquakes," Atkinson says. "We need to continue to learn how to assess earthquake hazard."

The CFI will also fund a Carleton research project on brain disorders such as Alzheimer's disease, epilepsy, depression and anxiety. Approximately $665,000 will support the research team led by Professor Bruce Pappas.

"Our goal is to integrate research at the molecular and behavioral levels and to bring new discoveries to clinical application for the treatment of brain disorders as quickly as possible," says Pappas.

The funding is part of a $363-million investment by the CFI this year in universities, colleges, hospitals and other non-profit organizations.

Sign, sign, everywhere a sign

The Bronson Street entrance to Carleton's campus recently got a facelift with new signage and landscaping to provide better public visibility and recognition for the university.

Riding the rails

Students, faculty and the public will be more connected than ever to Carleton by September 2001. That's when the campus becomes a major stop on Ottawa's new light rail transit pilot project.

Three new Bombardier-built light rail passenger trains will run along the existing Canadian Pacific railway that cuts through the Carleton campus. The entire route runs from Greenboro in the south to Bayview near the Ottawa River with the Carleton stop one of five stations along the line.

"It's going to give students, faculty and staff a more convenient access to the Carleton campus," says Darryl Boyce, Director of Carleton's Department of Physical Plant.

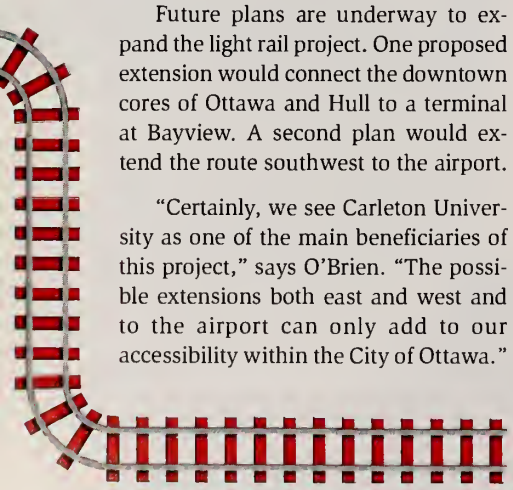
Construction is scheduled to begin on a station and a newly refurbished tunnel under the tracks this fall. The new station will be located at the corner of Campus Avenue and Library Road, across from the Minto CASE Building. Trains will depart every 15 minutes during the week and every half hour on weekends and holidays.

The university has expressed a concern that the noise level of the commuter trains could disturb its annual outdoor convocation ceremonies held in Alumni Park in June.

"Right now we don't know the impact the trains will have on convocation," says University Secretary Pat O'Brien. "We are hoping the impact will be minimal and we've been given some assurance the trains are reasonably quiet."

Future plans are underway to expand the light rail project. One proposed extension would connect the downtown cores of Ottawa and Hull to a terminal at Bayview. A second plan would extend the route southwest to the airport.

"Certainly, we see Carleton University as one of the main beneficiaries of this project," says O'Brien. "The possible extensions both east and west and to the airport can only add to our accessibility within the City of Ottawa."



Architectural rendering of Carleton's newest student residence building currently under construction.

Building more beds for students

Carleton is hoping to avert a looming campus housing crisis by building a new 395-bed student residence this fall.

The $19.5 million project was approved on July 31 by the executive committee of the Board of Governors.

On-campus housing is needed to accommodate predicted enrolment increases due to demographic changes as a result of the "baby boom echo" and the double cohort of high school graduates expected to arrive in 2003 when OAC and Grade 12 students graduate at the same time.

"The university will grow over the next decade and we need to expand our residence capacity to meet the demands of students who want to have accommodation on campus," says Duncan Watt, Vice-President, Finance.

Construction on the six-storey building began in August on a site to the north of the St. Patrick's building.

The residence will include single occupancy bedroom suites with kitchen and washroom facilities, plus a common room. Occupancy is expected by August 2001 in time for the start of classes.

This is the first time in a decade that new student housing has been built at Carleton. The last residence, Stormont Dundas, was constructed in 1991.

Who needs enemies?

User-friendly computers are sometimes not so friendly — and that's what a new research chair at Carleton University is setting out to change.

The NSERC Research Chair in User-Centered Design is the first of its kind in North America. It will bring together psychologists, computer scientists and others to conduct research and teach students a more user-friendly approach to computer design.

The chair is a part of Carleton's Computer Research and Evaluation program in the Department of Psychology — the only group in Ontario that specializes in human computer interaction.

Gitte Lindgaard is the inaugural holder of the chair and a professor of psychology at Carleton. Lindgaard says she plans to expand the undergraduate program to a full-fledged specialization for psychology majors and for students in other disciplines.

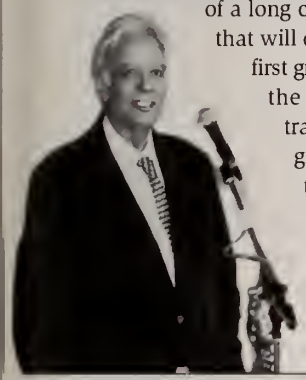
"Together with our partners we will be able to take the lead in developing this unique field as well as be a catalyst in bridging the existing artificial barriers between disciplines and approaches in the Canadian technology industry," Lindgaard says.

The chair was launched in May 2000 in partnership with Nortel Networks, Mitel Corporation, Communication and Information Technology Ontario and the Ottawa Centre for Research and Innovation.

Architecture school appoints new director

Gulzar Haider, a senior faculty member and internationally recognized expert on Islamic architecture, was appointed Director of the School of Architecture on July 1, 2000.

Haider has been affiliated with the School of Architecture since 1969. The appointment is the culmination of a long career at Carleton that will coincide with the first graduating class of the school's newly transformed undergraduate and master's degree programs.



"I will be the director who will be taking this new four-year bachelor's program and the new professional master's degree through to completion," Haider says. "That's very exciting to me. I look forward to serving the university in this capacity."

Born in Pakistan, Haider came to North America as a Fulbright scholar in 1961. He is trained both as a civil engineer and an architect with a PhD in engineering.

In 1975, Haider helped create the specialized academic Form Study Unit at Carleton, which became renowned internationally for design projects including the Rhombi housing system used in central and south America to resist earthquakes and tornados.

In the early 1980s, following a sabbatical in Saudi Arabia, Haider turned his attention to issues of "modernity and tradition" in the middle and far east. In 1988, he was appointed as a member of the prestigious International Commission for the Preservation of Islamic Cultural Heritage.

He has since focused on the study of Islamic architecture and urbanism. He is the premier designer of major Islamic centres and mosques across North America and has published many critical papers, and articles on this specialized subject. Many of his projects have been nominated for international awards. In 1999 he gave the annual Davidson Dunton lecture on his research.

Haider will replace Ben Gianni who served as director since 1992. Gianni is currently on sabbatical and will resume his teaching duties in the fall of 2001.

ApSimon leaves mark on Carleton

After serving Carleton for 38 years, Vice-President (Research and External) John ApSimon retired on July 31, 2000.

While he's vacated his office on the top floor of Robertson Hall, ApSimon will continue to serve part-time as a special advisor to the president (partnerships) for the next two years.

ApSimon leaves a permanent legacy on the campus. He's best known for his role in improving partnerships between the campus and the Ottawa community — especially private industry.

ApSimon was the driving force behind the university's tremendously successful Access to Opportunities Program. Under the 1999 campaign, Carleton attracted more funds than any other Ontario university. Private sector gifts and matching grants totalled more than $37 million. The impact of the investment can be seen in Carleton's evolving high-technology programs, state-of-the-art equipment and facilities, top-notch faculty and increased student scholarships and co-op opportunities.

In addition, a vibrant research culture emerged at Carleton during ApSimon's tenure. External research funding in 1999 was nearly $30 million compared to $19.5 in 1998.

"I am most proud of being part of the team that has rebuilt and rejuvenated Carleton University since 1996," says ApSimon. "I firmly believe that we are moving forward in significant directions that will make Carleton an even greater institution."

ApSimon began his career at Carleton as an organic chemist. He has more than 200 publications to his credit and continues to pursue a small research program. He climbed the university's academic ranks until 1981 when he joined the administration overseeing research.

He was appointed Vice-President (Research and External) in 1997.

To mark his retirement, the university has established the John W. ApSimon Chemistry Scholarship Fund. Donations to the fund have already reached $25,000. The scholarship will be awarded annually to a student in the Department of Chemistry beginning in the 2001/2002 academic year.

For information on how to make a gift to the scholarship fund e-mail *elizabeth_disabato@carleton.ca.*

Photo: Mike Pinder

Hundreds of friends, colleagues and alumni were on campus in May to salute John ApSimon who retired July 1 as Vice-President (Research and External). He was presented with a number of parting gifts, including this framed mock cover of *Carleton University Magazine*.

Pop music scholar earns top academic accolade

Photo: Mike Pinder

John Shepherd

The prestigious Royal Society of Canada recently elected Carleton music professor John Shepherd as a fellow.

Shepherd, a classically trained flutist, was the first person to receive a bachelor of music from Carleton in 1972. He also earned a BA in French from Carleton in 1970.

The fellowship is considered to be Canada's senior academic accolade. "It means a great deal," Shepherd says. "It's extremely gratifying to be recognized for a record of work and publication spanning 25 years."

A professor in the School for Art and Culture at Carleton, Shepherd has earned international acclaim for his research on the role of popular music as a social form of expression and communication in culture.

The Society recognizes Shepherd as "a leading architect of a post-war critical musicology" and says his work "has contributed importantly to the inclusion of popular music as a legitimate object of study in musicology."

Shepherd is currently the project leader on a massive Encyclopedia of Popular Music of the World scheduled for completion in 2003.

This year's Royal Society of Canada fellows will be inducted to the society at a ceremony to take place in Ottawa on November 17, 2000.

The Accidental Dean

Freedman appointed dean of arts and social sciences

Aviva Freedman

Linguistics Professor Aviva Freedman joined Carleton's senior administrative ranks on July 1 when she was appointed Dean of the Faculty of Arts and Social Sciences (FASS).

Freedman is excited about the three-year posting, despite the fact that it's not a job she ever imagined taking on.

"I'm an accidental dean," she says. "I never intended to do this. It wasn't part of my career map."

In fact, Freedman says she's turned down previous encouragement to stand for dean so she could focus on her teaching and research. That is, until 1997 when the former Dean Bill Jones, "sweet-talked" her into accepting a position as associate dean.

She took over as acting dean, then dean *pro tempore*, when Jones became ill the following year. After Jones lost his battle with cancer in December 1999, a search committee was elected to select a new dean and Freedman was appointed.

Heading up the largest faculty on campus is a gargantuan task. The unit covers more than 20 disciplines in arts and social sciences ranging from geography to the performing arts.

The job was made even more difficult under the circumstances of the past year. "We all hoped that Bill would get better and return as dean," Freedman says, "so the transition was complex."

Now that Freedman has settled into the top spot, the faculty is moving forward. In September 1999, she launched a sweeping planning exercise designed to tackle a number of key issues.

An immediate concern is rising student enrollment. Last year's significant jump in enrollment in first year BA courses — close to 25 percent — is expected to be maintained this year. The faculty is also bracing itself for the double cohort of first-year students in 2003 when two years of Ontario high school students will graduate at the same time.

Of even greater concern, however, is the issue of faculty retirements. More than half of the 240 FASS professors will hit the age of 65 — mandatory retirement age at Carleton — before the end of the decade. These figures don't take into account other potential resignations or early retirements, so the net loss of faculty is expected to be even higher.

Yet, what some would consider to be a potential academic crisis, Freedman chooses to see as an opportunity. "We'll have a very youthful profile," she says. "To prepare for this, we have to figure out where we want to be as individual departments and as a unit as a whole."

Freedman says there's also an overriding pressure on the faculty to keep the BA degree relevant to the changing job market. She wants departments to ensure that the programs they offer remain attractive to an increasingly diverse student body.

"The presidents of large IT corporations are saying what they really want is people with BA degrees, people who can do the kind of critical thinking and who have the creativity and the problem-solving ability and the mobility," Freedman says. Still, she adds she's constantly on the defensive in response to public attacks on the arts.

"You have the premier of the province saying 'we need engineers not thinkers.' There's a real worry that out there at some political level there is a lack of appreciation for the importance of an education for shaping the whole individual."

Humanities grads first in their class

Photo by Gregory MacIsaac

The first graduatuating class from Carleton's College of the Humanities at spring convocation in June.

By Michael Rappaport

A reproduction of the famous fresco, "The School of Athens," by Italian Renaissance painter Raphael, adorns a wall inside Carleton University's College of the Humanities. The mural depicts Plato, Aristotle and other ancient philosophers engaged in discourse.

For the past four years, 24 students have studied and discussed the works of these and other great thinkers, writers and artists. At spring convocation in June, this group become the first graduates to receive the distinctive Carleton University degree — a Bachelor of Humanities with honours.

Located in Patterson Hall, the college, *www.carleton.ca/chum/*, was created in 1996 to bring together highly qualified students in a small collegial setting where they would receive an in-depth education in philosophy, literature, religion and history. Students at the college are among the country's best and brightest. They entered the college with an average grade of 85 percent. To be accepted, they had to submit a portfolio of creative work and a personal essay.

Fine art reproductions, wood paneling, elegant furniture and computer facilities make the college an inspiring place to study and socialize. Small classes and discussion groups are conducive to learning and forming friendships. All students at the college take the same core courses. Plus, the college has an entire residence floor reserved on campus for its out-of-town students.

Kate Hiscott, a graduate of the college, spent four years in residence. "I loved life in res and at the college," says Hiscott, who played on Carleton's varsity volleyball team and topped the dean's list. "We developed an amazing sense of camaraderie by going to class and living with the same group for the past four years."

Hiscott plans to attend the University of Nipissing in North Bay in the fall to pursue a career in teaching.

Humanities students are paired with a mentor from outside the college to give them guidance and help them explore career options. Internships in government, industry, nonprofit organizations or museums and galleries are arranged by the school to give students real-world work experience.

David Patacairk, another humanities grad, did his internship with a high-technology company in his second year.

"The college gave me an opportunity to examine different career paths and decide on the direction I wanted to take with my life," says Patacairk, who won a $3,000 scholarship to study law this fall at the University of Toronto.

Students are able to expand their cultural horizons by travelling on international exchanges to European universities and by attending local musicals, opera nights and cinema evenings arranged by the college.

Carrie Vandewint, a Senate medal winner, who studied Spanish at a language school in Spain between her third and four year, says the college helped deepen her appreciation of culture.

"I had wonderful professors and learned a lot," Vandewint says. "Plus I got to go to classical concerts, art galleries and ballet performances."

Vandewint was awarded an $11,000 scholarship to do a master's degree in conflict analysis at Carleton's Norman Patterson School of International Affairs. She plans to pursue a career in the diplomatic service.

Of the college's two-dozen alumni, 20 have opted to continue their studies in graduate programs across the country. The other four will focus on their careers. And yet another cohort of the best and brightest is enrolled at the college this fall to follow in their footsteps.

Michael Rappapart, BAHons/96, MJ/00, is an Ottawa-based writer.

Photo: Mike Pinder

Shield of honour

Alumni Association President Jennifer Higgins-Ingham, BA/89, BAHons/92, right, presents award-winning Canadian author Carol Shields with a Carleton alumni lapel pin. The university presented Shields with a Doctorate of Literature, *honoris causa*, at the 114th convocation ceremonies. More than 2,500 graduates were awarded degrees at the annual spring event held June 15-17, 2000 in Alumni Park. This brings the total number of Carleton alumni to more than 82,000 worldwide.

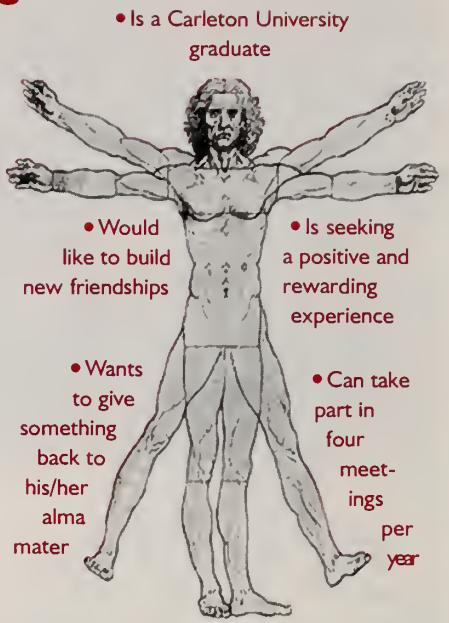
Every vote counts

For the first time in its long history, Carleton's Alumni Association is calling on its 80,000-plus members to go to the polls and cast their votes in an open election format.

"The open forum for elections gives everyone who graduated from the university the opportunity to get involved and contribute to the growth and strength of the organization," says Jennifer Higgins-Ingham, President of the Alumni Association. "The association is growing with more than 82,000 alumni worldwide. In order to give proper representation to those alumni we thought it was time we opened the election process."

The association is seeking candidates to fill six vacant executive council positions in the March 2001 election (see below).

Previously, executive positions on the national alumni council were filled by nominating individuals currently serving within the volunteer organization.



Anatomy of a candidate

Call for nominations

Nominations are now being accepted for the following elected positions:

- **President** ***(nominations must be approved by a nominations committee)***
- **Vice-President, Chapters**
- **Vice-President, Branches**
- **Chair, Affinity Services**
- **Chair, Editorial Advisory Committee**
- **Chair, Homecoming Committee** ***(normally resides in Ottawa)***

The deadline for nominations is November 30, 2000. For details and to access the online nominations form, visit *www.magazine.carleton.ca*

Accolades for outstanding alumni

Carleton graduates around the world are excelling in their fields, supporting their alma mater and contributing to their community in countless ways. The Alumni Association's annual awards program applauds these accomplished alumni and puts them in the spotlight they deserve.

"We want to promote the image of alumni both within the university community and abroad," says Association President Jennifer Higgins-Ingham, BA/89, BAHons/92. "The awards help to foster a sense of pride and awareness of what it means to be a Carleton graduate."

In 1999, four new awards — the Alumni Association Graduate Student of the Year, the Alumni Association Undergraduate Student of the Year, the Alumni of the Year and the Alumni Entrepreneur of the Year — were added to the prestigious roster which also includes the A.D. Dunton Alumni Award and the University Founder's Award.

"There is a real prestige and honour associated with receiving these awards," says Higgins-Ingham, who has chaired the selection committee for the past two years.

For many recipients, what makes the awards so significant is that the recognition comes from their peers — fellow graduates and students at the university.

For information on Carleton's alumni awards program, visit *www.carleton.ca/alumni/awards.html*

Carleton University welcomes Calgary achievers

Two top Calgary high school students will be attending Carleton University this year thanks to a new alumni-sponsored student scholarship.

The first annual Calgary Alumni Award was given to Carolyn Arkell for the 1999-2000 academic year. Arkell, who deferred her admission until this September, has been accepted into the aerospace engineering program.

The 2000-2001 award goes to Feroza Master, who will be attending the School of Journalism and Communication.

Both students also received Carleton University entrance scholarships.

The $1,500 Calgary Alumni Award is given annually to a Calgary resident based on the selected applicant's academic excellence, extracurricular activities and financial need.

The award is made possible through a partnership between the university and dedicated Calgary alumni.

John Redfern

Giving back

Longtime volunteer lauded

John Redfern is Carleton University's Alumni of the Year.

The Beaconsfield, Quebec, resident graduated with an Engineering Certificate in 1956. He was awarded a Doctorate of Engineering (honoris causa) from Carleton in 1992.

Redfern's lengthy record of volunteer service to Carleton includes his current membership on the Capital Campaign executive committee and the Montreal President's Advisory Council. Redfern served on Carleton's Board of Governors from 1983 to 1991 and also chaired the highly successful Challenge Fund Campaign from 1987 to 1992. He was instrumental in raising more than $30 million for capital projects on campus such as the Art Gallery, extensions to the Maxwell McOdrum Library and the Minto Centre. As the Chairman of Montreal-based Lafarge Canada Inc., Redfern recently assisted in securing a major gift to the university's Capital Campaign.

"The members of the selection committee were very impressed with the level of commitment and dedication Mr. Redfern has demonstrated to Carleton University," says Jennifer Higgins-Ingham, President of Carleton's Alumni Association.

The Alumni of the Year Award is given annually to a graduate of Carleton University in recognition of his or her significant contribution to alumni affairs and activities. Redfern will be presented with the award on October 13, 2000, during Homecoming weekend.

Saving time and paper

Alumni Entrepreneur of the Year creates virtual filing system

By Anna Nicolle

Camil Kourany is an entrepreneur who knows the value of thinking outside the box — and the filing cabinet.

Kourany, BArch/84, is Carleton's Alumni Entrepreneur of the Year. His project management and construction development company, Tempest Management Corp., *www.tempest.com*, has harnessed the power of the Internet to eliminate the need for paper and filing cabinets on construction projects.

He founded the firm in 1991 after he identified a need for a system to help companies deal with the reams of information that often cause delays on large projects. According to Kourany, this system of virtual filing cabinets and electronic to-do lists has revolutionized the way his staff and his clients get things done.

"Not having access to information is a handicap in this business. Our software puts information storage and retrieval at your fingertips and that means everyone on a project can access the information no matter where they are," he says.

The company has experienced rapid growth over the last three years. In 1997, Kourany sold a 50 percent share of the company to Montreal businessman Robert Nihon. And in 1999, Tempest sold half of its shares to Profac, a leading facilities management company owned by SNC Lavalin. Tempest now has about 85 employees, equally divided between its Ottawa and Toronto offices.

For Kourany, being named Alumni Entrepreneur of the Year is a "feather in his cap" and he says he's looking forward to receiving the award in October.

"It is a very personal reward to get that recognition from the institution that educated me. It acknowledges that whatever I have created after leaving Carleton is a success and that's an honour."

Kourany's success has a lot to do with entrepreneurial spirit and vision. He points to his company's state-of-the-art electronic control center in Ottawa — where as many as 400 projects are tracked on-line at any one time — as a vision of the future of business. Located in Carleton's Technology and Training Centre, the office suite bears a striking resemblance to a NASA command centre. Project managers skip through electronic account information, up-to-the-minute architectural drawings, contracts, and photographs of work in progress while the information is projected onto the large screen. Information is available on-line to staff and clients 24 hours a day, 365 days a year. The firm has developed similar computer command systems for high profile clients such as Canada Post and Rogers Cable.

Photo: Susan Bernard

Camil Kourany

Kourany gives Carleton credit for helping him to succeed in this highly competitive field.

"The fundamental training you get in architecture is to think outside the box. Mix that with a few ingredients like entrepreneurship and who knows what you'll have — you've got magic there."

Anna Nicolle is a master's student in Carleton's School of Journalism and Communication.

Hoops classic becomes a Homecoming tradition

The prestigious Carleton University/House-Laughton Hoops Classic has changed weekends and with a new round robin format, promises to showcase top CIAU basketball for alumni attending Homecoming 2000.

The 11th Annual House-Laughton Hoops Classic, named in honour of former Ravens George House and Bob Laughton, will take place on Homecoming weekend, much to the delight of Ravens head coach Dave Smart.

"I am excited about the prospect of our team playing our tournament, sponsored by alumni (Bob and George), in front of large Homecoming crowds over the years to come," Smart says.

Four outstanding CIAU teams will play a round robin tournament over a three-day span on October 13, 14, 15, 2000. The host Carleton University Ravens have six of their top eight players back from last year's 12-8 team that finished in third place in the OUAA East Division. Add to the lineup five "blue chip" prospects and you have the making of a top CIAU contender.

For ticket information contact the Department of Athletics at Carleton University at (613) 520-4480 or visit *www.carleton.ca/athletics.*

Tournament Draw

Friday, October 13
6 pm ..... Guelph vs. Alberta
8 pm ..... UNB vs. Carleton

Saturday, October 14
6 pm ..... UNB vs. Alberta
8 pm ..... Guelph vs. Carleton

Sunday, October 15
12 noon .... UNB vs. Guelph
2 pm ..... Alberta vs. Carleton

Monnex fellowship supports new online volunteer initiative

Carleton University is putting its alumni talent and resources online in a big way, thanks to a $25,000 Meloche Monnex Fellowship awarded to Lisa Ayre, BA/98, BCom/00.

Ayre is one of three recipients selected by the Canadian Council for the Advancement of Education to receive the annual fellowship which is highly sought after by universities and colleges across Canada.

Lisa Ayre *(second from right)* and Gary Shaver, Assistant Director, Alumni, Carleton *(right)* with other fellowship winners and representatives from Meloche Monnex and CCAE, at the annual CCAE Conference in Whistler B.C. in June 2000.

The one-year fellowship gives Ayre the opportunity to gain valuable work experience in alumni affairs at Carleton. She will devote her time to enhancing and promoting the department's innovative new program called PATRON or Putting Alumni Talent and Resources ONline. The online database links alumni with volunteer opportunities at the university and is accessed through the Carleton Café Web site.

Ayre's main task will be to encourage alumni to sign up as PATRONs to volunteer for programs such as mentoring and recruiting. For a complete list of volunteer opportunities available visit *www.carleton.ca/alumni.*

You're never too old to learn

Carleton is launching a new educational program designed specifically for Ottawa retirees.

Learning in Retirement (LinR) is a daytime non-credit educational program for local people of retirement age. Participation is entirely open and there are no prerequisites, exams or grades.

Gerry Glavin, BSc/54, is chair of the Advisory Working Group for LinR. He says the goal of the program is to provide intellectually challenging short-term courses which emphasize a peer learning environment.

The LinR program will bring many benefits to the seminar participants and the university, says Glavin. "It opens the door to serving a new constituency and to building new community ties with local retirees."

The Carleton program is modeled after similar programs offered at over 200 North American universities. All of the programs have experienced steady growth in this area of learning, which testifies that this kind of program is meeting a need.

"The seminar facilitators are well-known experts in their fields with many years of knowledge, research and insight," he says. "They are doing this because they believe in it."

This fall, LinR will offer three seminars, beginning the week of October 1:

- Daily Life in One A.D.
  Professor Trevor Hodge and Colleagues
- Canada and Nuclear Waste Management.
  Professor Donald Wiles
- 20th Century Film: Cinemas of Displacement.
  Professors Patrick MacFadden and Peter Harcourt

LinR is co-sponsored by the Carleton University Alumni Association. For information or to register for a seminar, contact Gary Shaver, Assistant Director, Alumni, at (613) 520-3636 or by e-mail at *gary_shaver@carleton.ca*

Reporting is serious business

Carleton's J-School launches the country's first chair in business and financial journalism

Backed by a powerful roster of corporate and private supporters, Carleton's School of Journalism and Communication is launching the country's first specialized curriculum in business and financial journalism.

The university is now advertising for a candidate to occupy the Carty Chair in Business and Financial Journalism by September 2001.

The permanently endowed chair was made possible through donations totalling $700,000 from more than two dozen Canadian corporations including Manulife Financial, Reader's Digest Foundation, Canada Newswire, Panasonic Canada, Onex Corporation, Molson Canada, Enbridge, Petro-Canada, Bank of Montreal, the *Ottawa Citizen* and the *National Post.*

The corporate donations were matched by a $700,000 private gift from Ottawa philanthropist E. Bower Carty, whose family has been a longtime supporter of Carleton. The gift has enabled the university to permanently fund the chair and name it after the Carty family.

Gordon Fisher, assistant publisher at the *National Post*, says the creation of the chair at Carleton is "a long overdue and a very welcome development."

The *Post* has donated $150,000 to support an annual colloquium on business journalism at Carleton and a student bursary program in connection with the new program.

"Many people coming out of journalism schools don't know how to read profit and loss statements or look at the complexity of business in all of its layers," says Fisher. "It's a very enlightened development and we're pleased to support it."

Media and financial services organizations rely increasingly on journalists who are well schooled in business and economic issues such as bank mergers, the stock exchange and e-commerce. Carleton is the first Canadian university to respond to these demands for top quality business reporters.

Fisher says readership polls conducted by the *Post* show Canadian consumers crave business and financial news.

"Clearly there's a shift going on in society...we're finding that readers want stories about personal finance and big business and personal wealth. Canadians are extremely interested in informed, intelligent comment on these types of issues," he says.

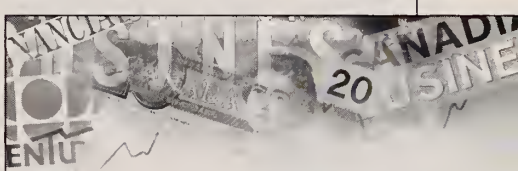
The newspaper industry, which recruits heavily from Carleton, is supporting the chair in part because it hopes to someday hire these well-trained business reporters.

But Fisher says the *National Post*'s investment is based on an even broader principal.

"It's time for schools to start treating business seriously," he says. "If we can help improve the level of sophistication in the country around business journalism it's a very positive thing."

The funding drive for the chair was part of a larger two-year fundraising campaign for Carleton's School of Journalism and Communication. The campaign, led by a steering committee of prominent alumni and media volunteers, raised more than $4.3 million.

Carleton will officially launch the Carty Chair in Business and Financial Journalism on October 14, 2000, on Homecoming weekend with a panel discussion. The public debate will star key newsmakers and journalists including alumni Terence Corcoran, Jane Gilbert and Havard Gould.



Panel Discussion to launch the
Carty Chair in Business and Financial Journalism

Everybody's Business – Commerce, & the Media the Public Good

Saturday, October 14, 2 p.m.
Humanities Theatre
303 Paterson Hall
Free admission

with: Jane Gilbert
Terence Corcoran
Doug Goold
Havard Gould
Joe Chidley

High-tech, business execs endorse fundraising campaigns

Ottawa high-tech executive John Millard knows that it takes more than a technical-savvy workforce to drive the new economy. After 30 years of experience as a leader in business, the former President and CEO of Mitel Corporation has had his share of frustrations trying to wrest proficient writing skills, creativity and critical thinking out of technically-trained employees.

Millard's conviction that the liberal arts are key to the country's economic future is one reason he jumped at the chance this year to chair a $4-million fundraising campaign for Carleton's Faculty of Arts and Social Sciences (FASS).

"I am delighted to be involved with this campaign for Carleton University," says Millard, who has founded a computer start-up company and serves on many boards of directors for technology-based organizations. "It's a wonderful opportunity to focus on the importance of education in arts and social sciences, an education which nurtures key skills that are in great demand in today's business environment."

John Millard

The FASS campaign will be officially launched this fall. Approximately $1.8 million has already been raised to support the College of the Humanities endowment, funding for new chairs and professorships, student scholarships and projects within the university's Centre for Initiatives in Education.

"Students exposed to liberal arts are irrevocably enriched for life intellectually, socially and culturally," Millard says. "For me, an investment in liberal arts education is a crucial investment in our future."

Another influential Canadian, Bay Street businessman Eric Sprott, BCom/65, President of Sprott Securities in Toronto, will lead a $1.9-million fundraising effort for Carleton's School of Business.

Eric Sprott

The university is gearing up this fall to launch the campaign to support the business school's e-business and international programs.

The funding will provide the investment the school needs to add to its faculty, build infrastructure and create a scholarship endowment to attract top students.

"Education provides the necessary skill set to allow one the opportunity to be financially successful. I believe its important to financially acknowledge, when possible, this contribution to one's success," says Sprott, chair of the campaign steering committee. "I'm proud of Carleton and will do what I can to promote the highest quality education for business students."

Capital Campaign progress report

- A total of $90 million in funding has been secured to support the university's priorities.
- Approximately 33 percent has gone toward student financial aid, 19 percent toward academic programs and special projects and the remainder has supported capital projects, equipment and new technology upgrades.
- The university this year received more than 16,000 gifts with donations and pledges totaling nearly $12 million.
- The $1.5 million goal for the Kroeger College of Public Affairs and Management has been reached in less than one year.
- $4.3 million has been raised for the School of Journalism and Communication.
- The university's endowment fund for student has been increased by $25 million.
- The Capital Campaign will officially conclude in the fall of 2001.

Anonymous donor funds chair in Aboriginal studies at Carleton

Carleton University is leading the way in Aboriginal studies in Canada with the launch of the New Sun Chair in Aboriginal Studies in December 2000.

The chair was made possible by a contribution of $503,000 from an anonymous donor through the Community Foundation of Ottawa. The donation will be allocated over five years and will support an annual salary for the chair holder as well as funding for research initiatives.

According to Natalie Luckyj, Director of the School of Canadian Studies, the chair is unique in Canada because it is the only post-secondary program that specializes in Aboriginal art and culture.

"It is a really wonderful opportunity. The intention is to develop a critical mass around Aboriginal studies and this will allow us to collaborate more with the Aboriginal community," she says.

The New Sun Chair will be located in the School of Canadian Studies, with a cross appointment to the art history program in the School for Studies in Art and Culture. The chair will build on the existing courses in Aboriginal studies at Carleton and will act as a focal point for research and community outreach.

Carleton is searching for a senior scholar in Aboriginal studies to head up the New Sun Chair. The candidate will work with a cross-section of sectors both nationally and internationally to develop innovative research partnerships.

The chair holder will be announced this fall.

Carl Gillis Memorial Award

Several alumni, friends and donors gathered for a dinner on May 2, 2000, to raise funds to support Carleton's Carl Gillis Memorial Award. The award was established in 1996 in memory of Gillis, BA/92. More than $6,500 was raised to bring the endowment fund to $24,300. Former Ottawa Mayor Jim Watson hosted the dinner at City Hall and the Honourable Allan J. MacEachen was the key-note speaker. The award is presented annually by the Carleton University Students' Association to an undergraduate student from Atlantic Canada who has demonstrated outstanding achievement in student, community, or national affairs. From left to right, are past award recipients Cheryl Kawaja (Nova Scotia, 1999); Jim Watson, BA/80; Ryan Ross (Nova Scotia, 1998); and in front, Sharmila Devani (Newfoundland, 1997).

High-tech firm invests in Carleton's tech talent pool

By Debbie Ng

Students enrolled in Carleton's School of Computer Science will benefit from a new scholarship fund established by MONTAGE eIntegration, an innovative Canadian technology company with a growing Ottawa presence.

MONTAGE will endow four scholarships annually, each worth $1,250, to students in their third and fourth year of the program. The first scholarships will be awarded this fall to four students in the network computing, software engineering, management, and/or business system streams of the program.

"We saw this as an excellent opportunity to give back to the community and to invest in the future of professionals who will drive the new economy. We are excited to be working with Carleton on this initiative," says Stephen Byrne, President and Chief Operating Officer for MONTAGE, which provides eBusiness solutions to leading companies.

In addition to the scholarship fund, MONTAGE will also participate in Carleton's Computer Science Co-op and Career Day programs.

"I'm delighted to see that MONTAGE is taking a leadership role to help our students integrate into the business world," says Michael Weiss, an assistant professor specializing in e-commerce at Carleton. "I would like to see more companies become involved with e-commerce. It is an excellent opportunity for Carleton and MONTAGE to forge new relationships."

MONTAGE's investment in Carleton serves as an excellent opportunity to recruit from Carleton's talent pool. Over the next year, MONTAGE intends to hire more than 100 additional staff in the Ottawa region. Interested students and alumni can visit their Web site for more information at *www.montage.ca*.

Debbie Ng, BJ/97, is a communications specialist with GPC High Tech Communications in Ottawa.

Nearly three quarters of a million dollars in scholarships is distributed each year to students enrolled in IT programs at Carleton. Other high-tech firms that have established scholarships at Carleton in the past year include Nortel Networks Inc., BAE Systems Canada Inc., Cognos Inc., Semiconductor Insights Inc., and Crosskeys Systems Corporation.

NPSIA launches Reisman chair in trade policy

A newly established chair in Carleton's Norman Paterson School of International Affairs (NPSIA) is meeting the demand in Canada for more research in the area of trade policy.

Named after Canada's former key negotiator for the Free Trade Agreement, the Simon Reisman Chair in Trade Policy was launched in June 2000 following a major fundraising initiative by the university.

"Establishing the Reisman Chair was made possible by many hands, hearts and convictions,"says Michael Hart, the inaugural chair holder.

Hart, a NPSIA professor at Carleton, credits the hard work of four deputy ministers of international trade as well as more than 30 corporations and individuals for making the chair possible. Montreal businessman Derek Burney, president and CEO of CAE Inc., led the campaign to fund the chair.

The chair is established to significantly enhance the teaching, research and outreach on trade policy already underway at Carleton. It will also provide a focal point for the study of international trade and investment issues and for the wider understanding of emerging and related policy issues.

"It is my ambition to ensure that the Simon Reisman chair will become a major contributor to analysis and discussion of this critically important aspect of Canadian policy," Hart says.

Hart is the author and editor of a number of books articles on Canadian trade policy. Prior to joining NPSIA he was a senior official in the Department of Foreign Affairs and International Trade. He is also the founding Director of the Centre for Trade Policy and Law at Carleton.

The first students in this field started in the program this September.

Class Acts

fifties

'54

Barbara Pritchard Harris (Tate), BA/54, retired in June from the University of Victoria as chair of the Department of Linguistics. She plans to travel, write and do some editing. Barbara is one of the authors of the 1997 *Gage Canadian Dictionary*. She resides in Victoria.

'57

Joyce Kennedy, BJ/57, is pleased to announce the release of her book, *Distant Thunder: Canada's Citizen Soldiers on the Western Front*. Joyce resides in Ventura County, California, where she helped to establish the joint UC/CSU Ventura Learning Centre. In 1997 she was named director emeritus of the Ventura Campus and an annual scholarship was established in her name at the Ventura County Community Foundation.

sixties

'69

Robert Sinclair, BJ/69, was recently elected president of the Law Society of Newfoundland. Bob, Cathy and sons Andrew and Ian live in St. John's where Bob is senior partner with Patterson Palmer Hunt and Murphy. Bob can be reached at rsinclair@pphm.com.

Dave Abbey, BAHons/69, is employed by the Department of Highways and Transportation in Saskatchewan. He is active in several community organizations including the United Way of Regina, the Saskatchewan Safety Council, the Saskatchewan Employment Equity Practitioner's Association, Amnesty International and the Canadian Council for Reform Judaism.

Gail Lesley Zahradnitzky (Bennett), BAHon/69, was recently named NTW Manitoba Transportation Person of the Year. In 1997 Gail retired as a Transport Canada regional director for the prairie and northern region to establish Zahradnitzky Enterprises, a company specializing in e-commerce research and education. She resides in Winnipeg.

Tom Schroeter, BSc/69, was presented with the Julian Boldy Memorial Award by the Canadian Institute of Mining, Metallurgy and Petroleum at the Mining Millennium 2000 meeting in Toronto on March 9, 2000. Tom resides in Delta, B.C.

seventies

'72

James Cameron Hill, BA/72, has retired after 26 years of teaching French and English as a Second Language at the elementary school level. James and his wife Sandra are planning to move to Kitchener-Waterloo, Ontario.

Micheal Chandler, BA/72, says, "the two best things that ever happened to me in my life" were the births of his two daughters, Rowan Mary Chandler on October 7, 1988 and Heather Kathryn Chandler on December 3, 1991. Michael has been practising law for the last 22 years except for a return to school in 1992 for a full-time MBA at Dalhousie University. He is a lawyer with the firm Chandler & Cooper in the new territory of Nunavut. He is also Deputy Law Clerk of the Legislative Assembly of Nunavut and the Chair of the Legal Services Board of Nunavut.

'73

Ray Barham, BEng/73, was appointed vice-president, human resources services, at TransCanada Piplines in Calgary. He became a member of the Canadian Engineering Accreditation Board effective July 1, 2000.

Lois Sweet, BA(SPC)/73, has joined the teaching faculty of Carleton's School of Journalism and Communication on a full-time basis. Lois was most recently chief writer for the International Development Research Centre, and was a columnist, feature writer, and faith and ethics reporter for the *Toronto Star* for more then a decade. She holds the Atkinson and Southam Fellowships, has hosted a series on Vision TV, has worked for radio and newspapers in Edmonton, and is author of *God in the Classroom: The Controversial Issue of Religion in Canada's Schools.* Lois taught the fourth-year social issues reporting course in the School of Journalism last year.

'74

Rob Roy, BA/74, is project manager/senior resident coatings specialist for Corrpro Canada. His wife **Nina Roy, BA/75,** is working on her U.S. chartered public accountant designation and is preparing for the wedding of their oldest child, Jesse Marie, at the end of July in Vancouver. They reside in London, Ontario.

'76

H.E. Harcourt Turnquest, MA/76, was appointed high commissioner to Canada for the Commonwealth of the Bahamas in April 2000. Formerly he was the ambassador to the United Nations for the Bahamas from 1994 to 1997, and until January 2000, he was the permanent secretary in the Office of the Deputy Prime Minister of the Commonwealth of the Bahamas.

Johan Maurer, BA/76, is moving with his wife Judy and their sons Luke and Eliot to serve the congregation of Reedwood Friends Church in Portland, Oregon. Johan previously led the Friends United Meeting denominational staff in Richmond, Indiana, for seven years. He continues his involvement with Friends House Moscow and other international Russian and Quaker concerns, and visits relatives and friends in Ottawa as often as possible.

'77

(Mary) Leanne Stuart Pupchek, BJ/77, and her husband Bill are proud to announce the arrival of Zachary Alexander Pupcheck, age two. He was adopted in Lvov, Ukraine, in August 1999. Zachary joins big brother Adam Stuart, age six, who arrived from Berehovo, Ukraine in 1998. The family is excited about moving to Mooresville, North Carolina.

'78

Giselle Portenier, BJ/78, won the prestigious Peabody Award for her documentary *Murder in Purdah*, on March 30, 2000. The film, about the murder of women in Pakistan, has won several other international awards, including the George Polk Award. Giselle is a senior producer with BBC TV in England. She travels the world producing and directing documentaries for the BBC and spends her holiday time with her partner, Gordon Lloyd, in Vancouver and Whistler.

Distinguished director

Gail Cook-Bennett, BA/61, BAHons/62, is the winner of a 2000 fellowship award from the Institute of Corporate Directors, a Toronto-based information and advocacy group.

The award recognizes corporate directors who have distinguished themselves by making significant contributions to Canadian business through effective leadership. The directors are recognized and nominated by their peers for their work on boards of public, private and volunteer organizations.

Cook-Bennett chairs the Canada Pension Plan Investment Board and has served as vice- chair for Bennecon Limited from 1982 to 1998. She is a member of the President's Advisory Council at Carleton University and her directorships include Cadillac Fairview Inc., Enbridge Consumers Gas Company Ltd., Groupe Transcontinental GTC Ltée., Mackenzie Financial Corporation, Manulife Financial Corporation, Petro-Canada and The Institute for Research on Public Policy. She also volunteers as chair of the Metropolitan Advisory Board of the Salvation Army.

'79

Alexandra M. K. Bugailiskis, BA/79, MA/93, lives in Damascus where she serves as the Canadian ambassador to the Syrian Arab Republic and high commissioner to the Republic of Cyprus.

Res Saleh, BEng/79, was appointed to the NSERC/PMC-Sierra chair in high-speed microelectric circuits at the University of British Columbia. Res returns to Canada after spending the past 20 years teaching in the U.S. and building his own high-tech company.

eighties

'80

Rick (Stuart) Sheppard, BA/80, has released a new CD entitled *RACOON: Roots and Wings.* He resides in Norwich, Norfolk, U.K.

'83

Bryce Allen, BAHons/83, MA/86, recently left Nortel Networks to accept the position of vice-president, business development, at FirstMark Communications, a pan-European broadband Internet company, headquartered in London, England. His wife **Laura, BAHons/81,** is a speech language pathologist with the East Berkshire community NHS Trust. They live in Maidenhead, Berkshire, with their sons Trent and Reid. They can be reached at *bryce.allen@firstmark.net* or *alaurelm@aol.com.*

David Bolger, MA/83, and his wife **Colleen (Briggs), BA/83,** are pleased to announce the arrival of their daughter Katheleen Marie on March 3, 2000 in Ottawa. Dave is employed at the federal Department of Justice and Colleen works at Statistics Canada.

Michael Dewing, BJ/83, and Christina Russo are pleased to announce the arrival of their second child, Helen Olivia, on July 21, 1999. Michael is a research assistant at the parliamentary research branch of the Library of Parliament. They reside in Ottawa.

Bill Grierson, BA/83, and his wife Lena returned from China last October with their adopted daughter Lisa. They were planning to return to China in the spring to adopt a second baby. The family resides on a 90-acre farm in Rockwood, Ontario, where Bill runs a graphics studio.

'84

Kimberly (Bryson) Mosco, BAHons/84, and her husband Tom celebrated their 14th wedding anniversary on June 28, 2000. Kimberly has worked in retail for 17 years. They live with their daughters, Victoria, age 11 and Kathleen, age 8, in Orleans, Ontario.

'85

Jennifer Yolland (Dagger), BCom/85, and her husband Gordon are pleased to announce the arrival of their daughter, Anne Frances, on January 13, 2000. The family resides in Coquitlam, B.C.

Justice is served

Retired Mountie gets top public service honour

By Richard Martin

D.C. (Cleve) Cooper receives his award from Governor General Adrienne Clarkson.

It isn't every day that we hear about someone winning an award for being "soft on crime."

But that's exactly what's happened to D.C. (Cleve) Cooper, BA/76. When Cooper retired in June 2000 as assistant commissioner of the RCMP, he left with the Outstanding Achievement Award of the Public Service of Canada, the highest honour it can bestow.

Cooper was cited for his work in two areas: community policing and restorative justice.

Cooper introduced the concept of community policing in the RCMP's cadet training program. His work resulted in a 10-year commitment by the Mounties to change their service philosophy on how to deal with crime "from a traditional, reactive form to a proactive, problem-solving form." Community policing moves beyond a focus on the criminal to address the root causes of crime," says Cooper. It requires the commitment of involved citizens who advise the police on where to direct their resources most effectively, and the cooperation of social service agencies.

Cooper also launched a restorative justice initiative in both Aboriginal and non-Aboriginal communities. Restorative justice relies on a community process which focuses on the harm done directly to the victims of a crime and indirectly to the broader community. Resolution of each case is decided by the whole community.

"It's a healing model rather than a punishment model," Cooper says, and it works best with young offenders. "The process is often harder on the accused than going to court," Cooper notes, and the results are better. Although research into its effectiveness is just beginning, Cooper says restorative justice boasts a compliance rate of 95 percent, compared to 40 percent for judge's orders, and recidivism is down.

Cooper's 40-year career with the Mounties took him to six provinces and two territories where he specialized in Aboriginal policing, fraud and other white-collar crime. He is now retired and living in Alberta.

Richard Martin, BAHons/70, BJ/83, teaches English at Algonquin College in Nepean, Ontario.

'86

Edward G. Wong, BA/86, and his wife Jana are pleased to announce the arrival of their second child, Catherine Mary, on October 17, 1999, in Vancouver, B.C., a beautiful sister for Andrew.

'87

Laura Byrne Paquet, BJ/87, has published two books this fall, a romance novel called *Lord Langdon's Tutor* and a travel guide called *Secret Ottawa.* She lives in Ottawa with her husband Paul and their two demented cats. Laura would love to hear from her former classmates at *laura@cornerstoneword.com.*

Sylvia Pollard, BA/87, started her own business, Pollard Editing—Paragraphs, Essays, Books, in February 2000. She is an associate member of the Editors' Association of Canada. Her on-line listing can be found at *www.editors.ca.*

Ann Remtulla (Rowe), BAHons/87, and her husband Adedeen are pleased to announce the arrival of their second child, Kamil John, on July 4, 1999. Big sister Maryam is proud of her little brother! The family lives in Mississauga, Ontario.

'88

Eric Strong, BEng/88, moved to Vancouver in May and is a senior application consultant with Cayenta Incorporated.

Native elder had loyal following

On July 20, 2000, Odawa pipecarrier Wilfred Pelletier passed away after a battle with cancer.

Associated some 20 years with Carleton University, Pelletier served as an Elder-in-Residence in the Department of Sociology/Anthropology as well as adviser to the Centre for Aboriginal Education, Research and Culture.

Guardian of Anishnaabe traditions, renowned story-teller, and author of *No Foreign Land* and *A Wiseman Speaks*, Pelletier guest-lectured over the years in a number of departments, including English and psychology.

As Elder-in-Residence, he had a loyal following of faculty and students who regularly dropped in to chat and hear his words of wisdom. Just prior to passing away, Pelletier completed a manuscript of stories and philosophies drawing on his native heritage. It will be published in the near future.

Funeral services were held at Wikwemikong Anishnaabe First Nations, Manitoulin Island.

Timothy Gary Dalliday, BA/88, and his wife Leslie are pleased to announce the arrival of Jack Timothy Dalliday on March 25, 1999, a little brother for Rachel. The family resides in Peterborough, Ontario. They can be reached at *tdalliday@home.com*.

Susan Winkelaar Kingsbury, BJ/88, and her husband Dan Kingsbury welcomed their new baby daughter, Lauren Danielle, into the world on January 28,2000. Eric, age four, has enthusiastically embraced his new role as big brother. Susan will be taking an extended leave from her job in the Communications Branch of Agriculture and Agri-Food Canada.

In memoriam

Carl Grant, BA/55
on June 18, 2000

John A. Habbishaw, BScHons/70
on July 24, 2000

Jeff McLean, (Engineering student)
on July 25, 2000

Gerald Noonan, BJ/53
on March 11, 2000.

Natale Lofaro, BCom/88, and **Joanne Ironside, BCom/88,** are pleased to announce the arrival of their first child, Gabriella Marie, on February 7, 2000. The family resides in Ottawa where Natale is a product consultant with the Liquor Control Board of Ontario. Joanne is a business account manager at the Royal Bank.

'89

Donna Bierko, BA/89, married Hans Rooyakkers in June 1999. She is working with the Dentistry Canada Fund. They reside in Orleans, Ontario.

Tim Cumming, BJ/89, is editor of the *Goderich Signal-Star*. He returned to Canada in 1998 after teaching journalism for two and a half years at the Intercontinental University in Mexico City.

Estomih Nkya, MPA/89, was promoted to associate professor and director of graduate studies at the Institute of Development Management (Mzumbe) in Tanzania. He obtained a PhD at the University of Pittsburgh, Pennsylvania in 1995. He resides in Morogoro, Tanzania.

Jeff Armstrong, BA/89, has opened a branch office in Ottawa for Swift Trade Securities. He lives in Chrysler, Ontario, and plans to marry **Tracey Rigby, BA/90,** this year.

Catherine D. Campbell, BCom/89, and **James D. Kendall, MEng/83,** are thrilled to announce the arrival of Graham James Campbell Kendall on June 14, 2000, at McMaster Medical Centre in Hamilton, Ontario. Graham will be a future playmate for Douglas, age 11, Barbara, age 8 and Margaret, age 2 and a half. The family resides in Kanata, Ontario.

David Foss, BAHons/89, and his wife Milly are happy to announce the arrival on January 30, 2000, of their son, Garrett Michael Leslie Foss. Dave has been teaching English at Incarnate Word High School in San Antonio, Texas, since 1997. Former classmates can contact him at *david_foss@mailcity.com.*

Alexandra Gutelius (Gardiner), BAHons/89, and **Bill Gutelius, BA/87,** are pleased to announce the arrival of their first child, Helen Elizabeth, on June 20, 1999. Alex has recently accepted a position as branch manager of the Ansley Grove Library in Vaughan, Ontario. Bill is product manager with Opetch Inc. in Downsview, Ontario. The family resides in Newmarket.

Shauna Nearing Loj, BA/89, married Morten Loj in Copenhagen on June 25, 1999. They reside in Amsterdam where Shauna is a public relations and communications manager for immoeuro, an Internet-based company. Greetings to fellow alumni.

nineties

'90

George Waggott, BJ/90, is working as an employment lawyer at Freshfields in London, England. George resides in London and he can be reached at *glwaggott@hotmail.com.*

Anne-Marie McElrone, BJ/90, and her husband **Michael MacDonald, BAHons/91,** recently moved to St. John's, Newfoundland, where Michael is the Newfoundland correspondent for the *Canadian Press* news service and Anne-Marie is a freelance writer and communications consultant.

Kristen Riddell, BA/90, and Jeff Hoganson are excited to announce the arrival of Jayden Alicia Jane Hoganson on May 27, 1999, a sister for Tyler. Kristen operates a home daycare in Barrhaven, Ontario. Jeff works in customer support at Cognos where he has enjoyed meeting former Carleton classmates.

Natalie Bradbury, MA/90, and James Jost are pleased to introduce the latest addition to the family, Xavier Richard, born July 16, 1999, at the Tsan Yuk Hospital in Hong Kong. The family resides in Hull, Quebec.

Constantine Dimitriou, BA/90, and Melina Dimitroiu are pleased to announce the arrival of their first child, Maria, born April 29, 2000. Constantine is completing a master's degree in English as a Foreign Language at the University of Birmingham, England.

David Ward, BJ/90, and **Katherine Ward (Scott), BJ/90,** are pleased to announce the arrival of their daughter Ainsley Meredith on April 7, 2000, a sister for Stephan and Eric. The family resides in Oakville, Ontario, and can be reached at *wordsbyward@sympatico.ca.*

Former president remembered

Photo: Capital Press Service

Claude Bissell, President of Carleton University from 1956 to 1958, passed away in June at the age of 84.

Born in Meaford, Ontario, Bissell became the country's youngest university president when he accepted the top post at Carleton in 1956 at the age of 40.

Bissell was instrumental in building Carleton's campus and establishing the university's academic programs. According to history Professor H. Blair Neatby, the first School of Canadian Studies in the country, located at Carleton, came about as a result of Bissell's interest. He became President of the University of Toronto in 1958, a position he held until 1971.

Popular Ottawa mayor steps down

Photo: Mike Pinder

One of Carleton's best-known alumni ambassadors, Jim Watson, has stepped down as Mayor of Ottawa to become the President of the Canadian Tourism Commission.

Watson, 39, cut his political teeth in student government at Carleton in the 1980s when he served as president of the Rideau River Residence Association. He graduated from Carleton with a bachelor of arts in mass communications in 1983.

Watson has remained a big supporter of Carleton University. He's volunteered in a variety of capacities, including a term as President of the Alumni Association, service on the Board of Governors from 1987 to 1994, and as guest speaker at several alumni and student events. Watson is also a generous financial contributor to Carleton. He was appointed a member of the Dean's Circle of Carleton's Tory Society in 1998.

Before being elected Mayor of Ottawa in 1997, Watson was a city councillor for Capital Ward in 1991 and was elected again to the position in 1994. He previously was a press secretary to Speaker of the House John Bosley and then Director of Communications for Speaker John Fraser.

'91

Grace Casselman, BJ/91, recently published an e-book entitled *A Hole in the Hedge,* with Dynamic Patterns eBook Publishing. She resides in Calgary, Alberta.

Steve Doody, BA/91, and his wife Patricia are pleased to announce the arrival of their second child, Rachel Allison Doody, on November 23, 1999, a sister for Matthew Cameron Doody, born October 21, 1995. Steve works at the federal Department of Justice and Patricia is on maternity leave. They reside in Nepean, Ontario.

Robert E. Juhasz, BA/91, has joined the Hague, Netherlands, office of Denver-based broadband services company Formus Communications Inc. as associate general counsel. He is responsible for corporate and telecom law matters throughout Europe.

'92

Hilde Friedl, BA/92, has been appointed advisor for the EU Research and Development Information Department at the Research Council of Norway. She resides in Oslo.

David Gregory, BA/92, has signed on as a junior officer, purser's staff, with Princess Cruises. He will spend six months on the 811-foot, 1,590-passenger cruise ship the Regal Princess. His ports of call will include Vancouver, Alaska, Japan, China, Viet Nam, Thailand, Singapore, Malaysia, Australia, New Zealand and several islands in the South Pacific.

Douglas Ivison, BJ/92, recently received a PhD in English from the University of Montreal. He is currently a SSHRC postdoctoral fellow at the University of Western Ontario in London.

Varsity Hall of Fame Nominations

The Carleton University Varsity Hall of Fame recognizes outstanding contributions to Carleton's interuniversity sports program.

The selection committee is looking for nominations for athletes and builders.

Visit our Web site at *www.carleton.co/othletics/holl.* or e-mail ravens@carleton.ca or call Paul Armstrong at (613) 520-4482.

'93

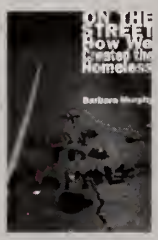
Shawn Ohler, BJ/93, and his wife **Marta Gold, BJ/87,** celebrate the arrival of their first child, Joshua Samuel, on June 7, 2000. Shawn's first book, *100 Days in the Jungle,* is due for release in September 2000 by Key Porter Books. Shawn and Marta live in Edmonton and write for the *Edmonton Journal.*

Caleigh Askew, BJ/93, recently left the corporate communications department of Levi Strauss & Co. to return to the field of health care communications. She recently joined the Toronto public relations firm of Langdon Starr Ketchum as a senior account executive, health care.

Jennifer Balch, BA/93, and her husband Darrell Pond are pleased to announce the arrival of their first daugh-

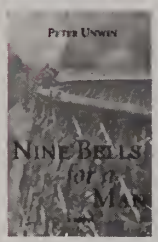
Ex Libris

We are pleased to present a listing of recent books written by graduates of Carleton University

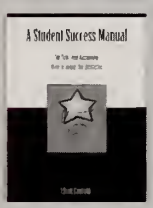


On the Street,
How we Created the Homeless
Author: Barbara Murphy, MA/82, MSW/87
Publisher: J. Gordon Shillingford publisher, Winnipeg, October 2000
Price: $19.95

The Ugly Canadian,
The Rise and Fall of a Caring Society
Author: Barbara Murphy, MA/82, MSW/87
Publisher: J. Gordon Shillingford publisher, Winnipeg, 1999.
Price: $17.95

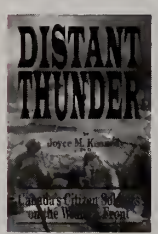


Nine Bells For A Man – A Novel
Author: Peter Unwin
Publisher: Simon and Pierre Fiction - The Dundurn Group, March 2000
Price: $18.99
Web site: *www.dundurn.com*



Student Success Manual for Accounting:
How to Overcome the Obstacles.
Author: B.W. Scott Cawfield, BA/65
Publisher: McGraw-Hill Ryerson, 2000
Price: $10.95
Web site: *www.mcgrawhill.co*

Murder at Summer House
Author: Larry McCloskey, BAHons/78, MA/81, MSW/83
Publisher: General Store Publishing House, Burnside, Ontario, 2000
Price: $16.95
Web site: *www.gsph.com*



Focus: The Name of the Game
Author: Sigmund Brouwer BJ/87
Publisher: Thomas Nelson Publisher, U.S.A, 2000
Price: $12.99 US
Web Site: *www.coolreoding.com/sigmund/*

Distant Thunder:
Canada's Citizen Soldiers on the Western Front
Author: Joyce M. Kennedy BJ/57
Publisher: Sunflower University Press, Manhattan, Kansas, 2000
Price: $22.95 US
Web site: *www.sunflower-univ-press.org/*

A Hole in the Hedge
Author: Grace Casselman
Publisher: Dynamic Patterns eBook Publishing,
Price: $5.00 US
Web site: *www.dynamicpatterns.com/ebooks, 2000*

Last Nights Dream
Author: Heather Frayne, BJ/78
Publisher: Turnstone Press, Winnipeg, 2000
Price: $16.95
Web site: *www.turnstonepress.com*

If Angels Fall
Author: Rick Mofina BJ/87
Publisher: Kensington Publishing Corp., New York, New York, 2000
Price: $6.99 US
Web site: *www.kensingtonbooks.com*

Surfactants, Fundamentals and Applications in the Petroleum Industry
Author: Laurie Schramm, BscHons/76
Publisher: Cambridge University Press, Cambridge U.K., 2000
Price: $140.00 US
Web site: *http://uk.combridge.org/*

A winning design

Edwin Chung, BArch/98, is hoping to change the face of Canada's capital.

Chung is a part of the American design team at EHDD Architects, www.ehdd.com, in Chicago that recently won first prize and the People's Choice Award in the International Ideas Competition.

Sponsored by the Royal Architecture Institute of Canada, the competition was a part of the City of Ottawa's plan to revitalize the downtown core.

The winning design, entitled "The Archeology of Now," proposes the creation of a large park extending into the commercial area to the south, east and west of Parliament Hill. The park features a series of slate-faced retaining walls that would act as public "chalkboards." Each night a large vertical perforated "sculptural screen" would show images taken by digital cameras of the daily activity in the park. According to Chung, the design also includes a skating area at the end of the Rideau Canal to show that "Canadians really do celebrate winter."

"Ottawa is very special to me and it was very gratifying to do well in an architecture competition based in Ottawa. Our team is honoured to have a chance to contribute to the city and to Canada," he says.

ter, Jessica Jaysin Balch Pond, on November 7, 1999. The family resides in Halton Hills Ontario.

Peter Hauck, BA/93, and his wife Jodie (Maxwell) married in 1995 and moved to California where Peter is a salesperson for a semiconductor distributor. Their first child, Marissa, was born in 1998 and they are expecting a baby in January 2000. The family lives in Tustin, California.

Luigi Catalli, BArch/93, and his wife Ida are happy to announce the arrival of their daughter, Isabel Tina Catalli, on October 13, 1999, a sister for Sonia. The family resides in Mississauga, Ontario.

Sharlene Hertz, CTESL/93, was appointed director of development for the Coast Foundation Society (1974) in Vancouver. Her appointment follows two years with the University of British Columbia as faculty development officer, major gifts. She will oversee the expansion of the Foundation's fundraising programs, including major gifts, planned giving, the annual fund and capital campaigns. She resides in North Vancouver, B.C.

Ralph Nevins, BCS/93, and his wife Monica are pleased to announce the arrival of their first child, Pascale Anita Nevins, on May 13, 1999. The family recently moved from Edmonton, Alberta, to Nepean, Ontario, where Ralph is working for Lumic Electronics Inc. He is also completing his master's degree in electrical engineering at the University of Alberta.

'94

Suzanne Izzard, BJ/94, will be married to Shawn Huggins of Markham, Ontario, on September 15, 2000, in Toronto. Suzanne is a technical analyst with the TD Bank in Toronto.

Eugene Duguay, MPA/94, has recently joined Calian as an account executive in the IT staffing services division. He resides in Kanata, Ontario.

Karim Hirji, MMS/94, and Riyana Hirji are pleased to announce the arrival of their first child, a daughter, Ruqayya, on January 15, 2000. The family lives in Toronto.

Susan Klimchuk (Hill), BAHons/94, and her husband Loren are pleased to announce the arrival of their first child, Nicholas William, on October 15, 1999. The couple was married in July 1998 and live in Guelph. Loren is an avionics engineer with Bombardier Aerospace in Toronto and Susan is at home with Nicholas. They would love to hear from friends at *slklimchuk@sgci.com.*

Kim Schulz (Edger), BJ/94, and **Kirk Schulz, BA/93,** are pleased to announce the arrival of their daughter, Katrina Lyn, on September 13, 1999. The family resides in Kelowna, B.C.

Dawn Walton, BJ/94, and **Mark MacKinnon, BJ/97,** recently won a National Newspaper Award for business reporting for their investigative story on insider trading. Both Dawn and Mark are reporters for *The Globe and Mail.* Dawn resides in Toronto and Mark resides in Ottawa.

English prof founded Canadian studies school

Photo: A. Wolf Professional

Robert Law McDougall, the founder of Carleton's Institute of Canadian Studies (now the School of Canadian Studies), died peacefully on August 4, 2000, at the age of 82.

McDougall joined the English department at Carleton College in 1957. He initiated and was a long-time general editor of the Carleton Library Series. He published a number of books including *The Poet and the Critic, Totems,* and *A Narrative of War.* He was working on an manuscript of his wartime letters when he died.

McDougall served during the Second World War with the Seaforth Highlanders of Canada in Sicily, Italy and Holland. He received his MA and PhD from the University of Toronto where he taught for 10 years before coming to Carleton.

A memorial fund in his name has been established by the School of Canadian Studies. Donations may be sent to Development and Alumni Services, 1125 Colonel By Drive, Ottawa, ON K1S 5B6.

'95

Greg McNee, BA/95, and Genna Draper are pleased to announce the arrival of their second child, Dylan Thomas, in September 1999. Their eldest son Cole recently turned two. Greg is a team leader at Entrust Technologies. The family currently resides in Nepean, Ontario.

James J. Norminton, BAHons/95, is an information systems auditor with the Royal Bank of Scotland Group (formerly with NatWest Bank before merging with RBoS) in London, U.K. Friends can contact him at *james.norminton@natwest.com,* or *james@lediable.demon.co.uk*

Future Alumni

Isabel Tina Catalli, October 13, 1999
Jack Timothy Dalliday, March 25, 1999
Helen Olivia Russo Dewing, July 21, 1999
Maria Dimitriou, April 29, 2000
Rachel Allison Doody, November 23, 1999
Lisa Grierson, December 12, 1998
Grace Margaret Headrick, December 14, 1999
Ruqayya Hirji, January 15, 2000
Jayden Alicia Jane Hoganson, May 27, 1999
Xavier Richard Bradbury Jost, July 16, 1999
Graham James Campbell Kendall, June 14, 2000
Lauren Danielle Winkelaar Kingsbury, January 28, 2000
Nicholas William Klimchuk, October 15, 1999
Gabriella Marie Lofaro, February 7, 2000
Dylan McNee, September 1999
Pascale Anita Nevins, May 13, 1999
Joshua Samuel Ohler, June 7, 2000
Jessica Jaysin Balch Pond, November 7, 1999
Katrina Lyn Schulz, September 13, 1999
Ainsley Meredith Ward, April 7, 2000
Catherine Mary Wong, October 17, 1999
Anne Frances Yolland, January 13, 2000

Lisa Grierson

Gabriella Lofaro

Isabel Catalli

Lauren Kingsbury

Katrina Schulz

Art: It's more than a frivolous frill for an elegant elite

All art is a magical activity, because even though its subject matter can be representational or abstract, it is meant to propel us to a level of consciousness that's not purely intellectual.

In this context, I am reminded of what the philosopher R.G. Collingwood said 60 years ago: "Magical activity, such as art, is a kind of dynamo supplying the mechanism of practical life with the emotional current that drives it. So art is a necessity for every sort and condition of it has outlived this need is wrong, or else it is a dying society, perishing for lack of interest in its own maintenance."

In the profoundest sense, art burnishes and sacralizes our ordinary lives and gives qualitative value to each passing moment. Brushing your hair or getting into a car recalls Renoir or Colville, noticing a sunset reflecting on a wall recalls Rothko or Pratt, once you have seen their paintings and colours of these moments.

Consciously or subconsciously, you are part of that process, by which you enter the heightened world, and you see.

That is what artists do for us. That is why art is so deeply disturbing because it transforms looking, which we do from the moment we are born, into seeing.

We all need to see rather than look. That's why there is no validity to the idea that art is a frivolous frill for an elegant elite.

We need art. Those who deny this need deny society as a whole, its right to live and experience with every fibre as sentient beings. They deny the evolving humanity which makes society aspire to heights of perception. They deny the deep community that comes from sharing a vision.

Everyone must be given the opportunity to experience the best art we produce. And the opportunities should be everywhere: in public spaces, in city halls, schools, airport lounges and not only relegated to museums, wonderful as they are. We welcome 190,000 visitors a year at Rideau Hall, and we feel they should have the chance to see the greatest and most challenging of Canadian art.

Everyone of us becomes conscious of ourselves as part of this country because we are exposed to and absorb from, the work of our artists. This is what makes life worthwhile, what makes it passionate, what makes it livable.

An excerpt of a speech given by her Excellency the Right Honourable Adrienne Clarkson, C.C., C.M.M., C.D. upon the presentation of the Governor General's Awards for Visual and Media Arts on March 23, 2000. Reprinted with permission. www.gg.ca

Governor-General Adrienne Clarkson.

'96

Christopher Aspila, BAHons/96, has completed a master of arts degree in geography at the University of Western Ontario. He is continuing his studies at Western where he is working toward a PhD in geography and computer science.

Linda Casselman, BA/96, is the managing editor of Dynamic Patterns eBook Publishing. She resides in Limoges, Ontario.

Mike Rustan, BA/96, married Allison Morris on August 21, 1999, in Simcoe, Ontario. The couple resides in Simcoe where Mike is an elementary school teacher and Allison is a technical writer.

Peter Unwin, BJ/96, has recently published his first novel, *Nine Bells for A Man—a Novel*, with Simon & Pierre Fiction – The Dundurn Group. Peter's first book, *The Rock Farmers*,

was nominated for a Stephen Leacock Award. His examination of Grey Owl, published in *The Beaver*, was nominated for a national magazine award. Peter resides in Toronto.

'97

Carolyn Anne Blunden Sisley, MA/97, was appointed manager of business systems at Algonquin College in the physical resources department. She lives in Ottawa with her husband David and their children, Alex, age seven and Gillian, age four.

Sean Christopher Howard, BA/97, is pleased to announce his marriage to Kristine Marie Pestill on July 15, 2000. Sean graduated from Trinity College with a master of divinity degree and is seeking a career with the Anglican Church of Canada. The couple plans to reside in Ajax, Ontario.

David Rakobowchuk, BA/97, accepted a position with the Toronto Police Service in February 2000. He completed his training at the Ontario Police College in May and was sworn in as a police constable in July.

Joanne Roulston, BA/97, MSW/97, is a senior researcher and policy advisor for the National Council of Welfare in Ottawa. In September she begins part-time work on a PhD in social policy at McGill University.

'99

Nick Greenfield, BJ/99, has assumed the position of media relations specialist with PricewaterhouseCoopers in Toronto. Nick joined PricewaterhouseCoopers in October 1999 as a communications specialist. He resides in Toronto.

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*Draws for the 4 trips will be held June 16, 2000. The draw for the 4X4 will be held December 20, 2000. To receive the complete rules and regulations of the contest, please write to: "free your mind... and win!" Contest, c/o Meloche Monnex, 50 Place Crémazie, 12th Floor, Montréal H2P 1B6.